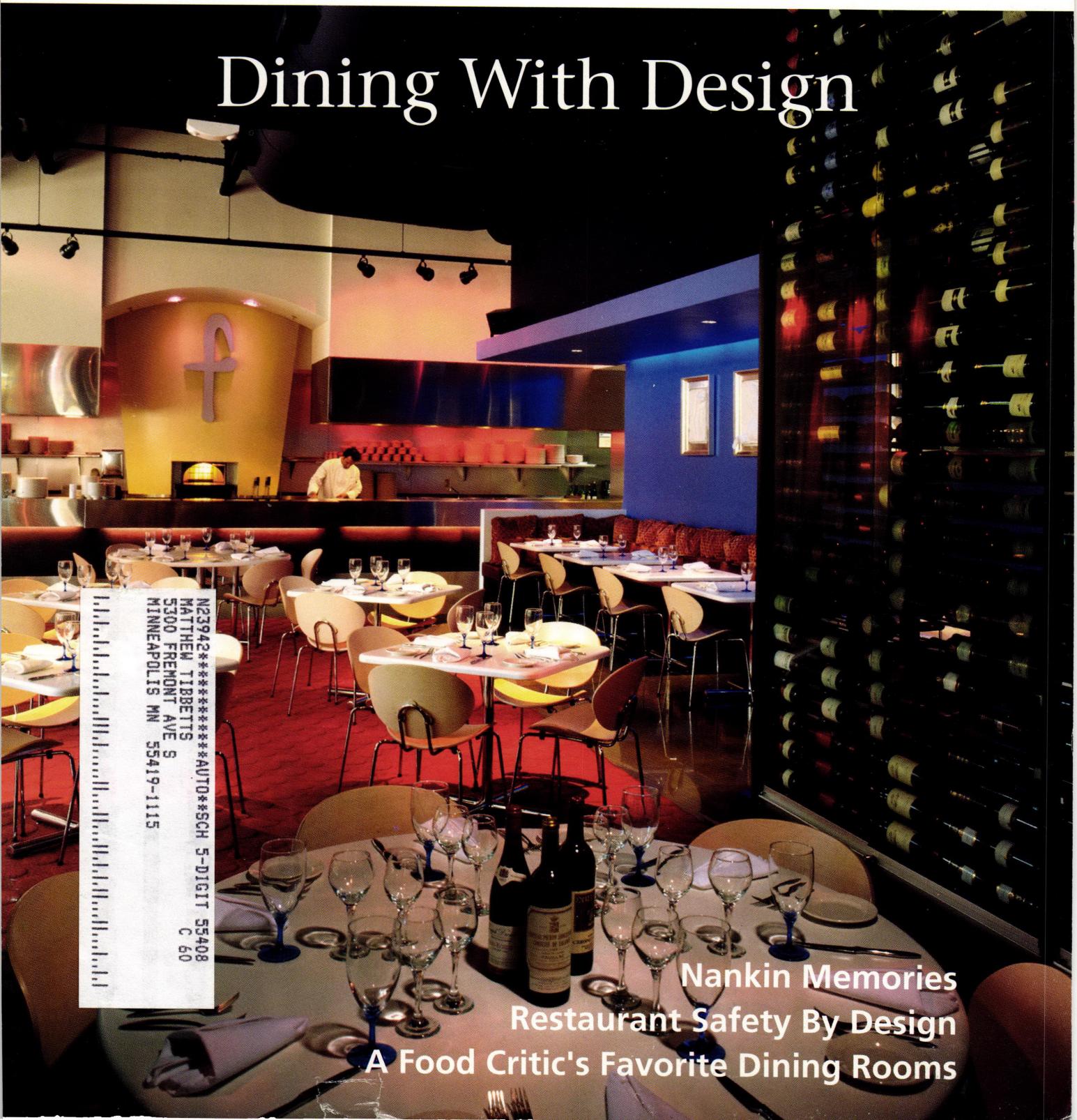


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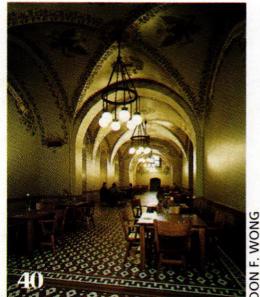
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Photographer: Dana Wheelock



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Architectural Appetites

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My favorite Thai restaurant has zero ambience and terrible service. The wait to be seated in a sticky booth or a ramrod-straight chair, followed by another wait for menus, water, then food can seem interminable—especially on an empty stomach. But there are days when I just need to have #37 (medium spicy) and special spring rolls (hold the pork). Nothing else will do.

Most of the time, however, dining out is an event on par with a play, a movie, a musical event. It's a form of "arts and entertainment," in which food, friends and conversation are the focus. Design is integral to the decision-making process as we weigh such factors as ambience, noise level, hipster quotient, how comfortable the chairs or booths are, whether the week has put us in the mood for minimal elegance or an energy-charged atmosphere—in addition to location, wine list, service and style of food—before deciding where we'll spend our time and hard-earned bucks.

My pals and I are not alone. Today restaurateurs are keenly aware that their establishments must compete with other forms of entertainment for the public's attention and dollars. As Rick Nelson, a food critic with an equally refined design sensibility, writes in this edition of *Architecture Minnesota*, "Good looks aren't the exclusive province of the plate: Good architecture is an integral component of the [dining] experience. What's the point of preparing entrees bearing the brilliant color and sensitive composition of a Mark Rothko painting if they're served in paint-by-numbers surroundings? In an industry with a 50 percent fail rate within the first two years, that's the kind of disconnect restaurant owners can do without."

In other words, a restaurant must appeal aesthetically to taste buds and design sensibility. Style must accompany substance. Or as restaurateur Richard D'Amico says, while discussing the genesis of his latest venture, Café and Bar Lurcat, "Design sets the stage for dining." This edition of *Architecture Minnesota* demonstrates just how diverse those stages can

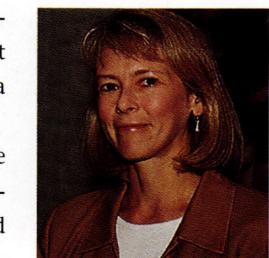
be and how investing in an architect can help ensure a restaurant succeeds.

In addition to the historical and elegant Lurcat, designed by KKE, the magazine features two other Minneapolis restaurants in which the architects shaped a singular dining experience within an existing landmark building: the understated bistro Restaurant Alma, by Rolf Lokensgard, AIA, and the Asian-influenced Nami, by Architectural Design Partners.

Meanwhile, David Fhima describes his St. Paul hot spot Fhima's—a French-and-Mediterranean-inspired nightclub and dining room designed by HGA—as "a space where people from all walks of life feel comfortable." David Salmela, FAIA, internationally recognized for his residential designs, took a career plunge and designed Wild Rice at the edge of Lake Superior outside of Bayfield, Wisconsin, merging high-style design with Scandinavian vernacular.

Architects who design restaurants also must incorporate a unique set of health, welfare and life-safety concerns into their work—an aspect of design that's become apparent since the spate of nightclub fires last winter. As Nina Ebbighausen, AIA, says in the Practice column, "Health and life-safety concerns, economic concerns, long-term viability, functional ability, sustainability and social ramifications all come into play when we design. These are the passions of the architect."

Such passions create a pleasurable stage for diners, restaurateurs and employees alike. So tuck in and enjoy!



DON F. WONG

Camille LeFevre

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Calendar

**BEAUTY AND THE BOX:
THE ENDURING ELEGANCE OF
KOREAN DESIGN
THROUGH AUGUST 3
WEISMAN ART MUSEUM
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The exhibition showcases the museum's extensive collection of traditional Korean furniture, especially wooden boxes created for a variety of purposes during the 19th and early 20th centuries.

**STRANGELY FAMILIAR: DESIGN
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EXHIBITS AND LECTURES
JUNE 8–SEPTEMBER 7
WALKER ART CENTER
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www.walkerart.org**

The prolific output of products and spaces over the last decade by designers from the fields of

architecture, furniture, fashion and graphic design—many of which have shaped contemporary cultural sensibilities—are on display in this multidisciplinary exhibition.

Shigeru Ban delivers the July 15 lecture to discuss his series of Paper Tube Structures, which include case-study houses based on the idea of using standardized nonarchitectural products. On July 17, Walker design director Andrew Blauvelt talks with Walker typeface designer Mathew Carter about the history of design at the Walker. On August 7, Constantin and Laurene Boym discuss Buildings of Disaster, a series of nickel-cast miniature replicas of famous structures where tragic events took place.

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The topic for this year's summer course is the form, ritual and space of eating, with a focus on Nicollet Avenue's "Eat Street." Students explore architecture's capacity to frame and expand everyday life, with their projects displayed throughout the course.

**HOME OF THE MONTH
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MINNEAPOLIS, MN
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www.aia-mn.org**

On display are boards showcasing the residential projects by AIA Minnesota architects selected for the Home of the Month program, a collaboration between the *Star Tribune* and AIA Minnesota. (See page 11.)

**HOUSEHOLD NAMES: THE
DESIGNER IN AMERICAN LIFE
THROUGH FEBRUARY 2004
MINNEAPOLIS INSTITUTE
OF ARTS
MINNEAPOLIS, MN
(612) 870-3131
www.artsmia.org**

The exhibition explores how Americans, from the mid-19th century on, have become aware of who designs their everyday objects, from Raymond Loewy, Henry Dreyfuss and Walter Dorwin Teague, to Charles and Ray Eames and Ralph Rapson, FAIA, to Philippe Starck and Michael Graves, FAIA.

New Releases

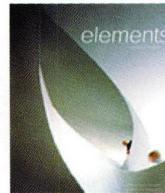
Rockport Publishers has kicked off a new series of architecture books with *Architecture in Detail: Elements* and *Architecture in Detail: Materials*, both by editor and designer Oscar Riera Ojeda. The series aims to examine the role of details in contemporary architecture through the work of emerging and established practitioners whose designs speak sensitively and energetically at the small scale. The books present these details in photographs, working drawings, sketches and essays.

The details show how a designer's thoughts are made physical, reminding readers that architecture can be a subtle yet powerful force played out by evoking his-

torical motifs or through experimentation with new materials. In addition to functioning as a catalog of ideas, these books show details as expressions of discovery or clarity, as gestures of delight or severity.

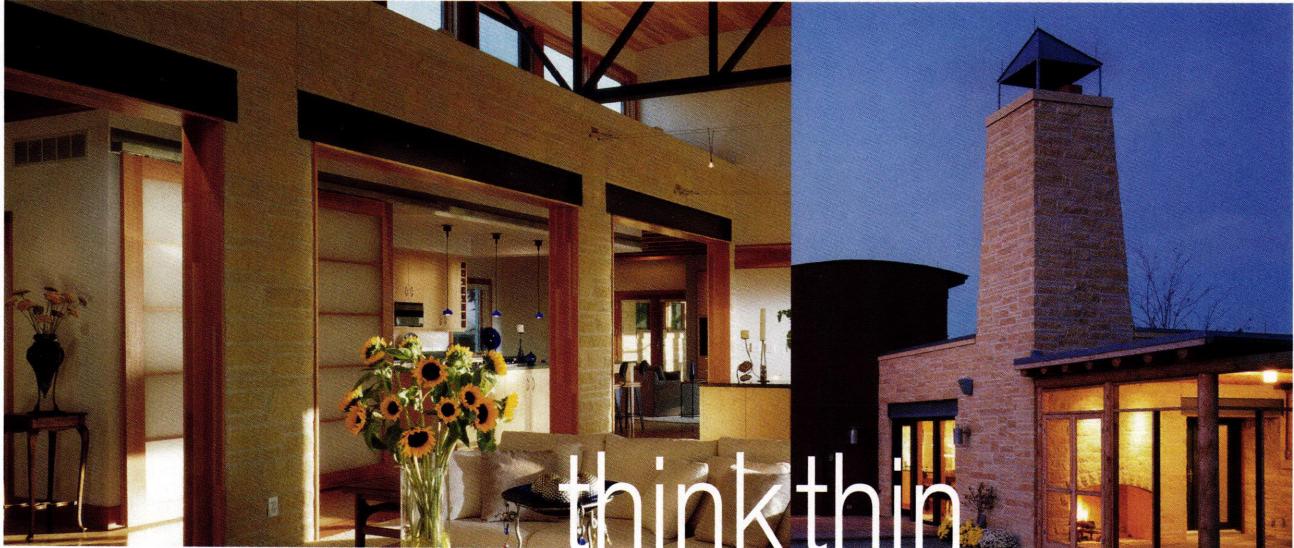
Elements includes projects in which the designer's ideas are evident in the curve of a handrail, the profile of a cabinet or the form of a fireplace. The images feature a range of elements from columns and staircases to doors and windows; all used to shape a variety of residential, commercial and institutional spaces.

Materials examines a spectrum of architectural palettes, from traditional materials used in innovative ways to the testing of new substances that alter the meaning of historic forms. The images demonstrate the use of single materials throughout a space, as well as the joining of multiple components in one place. The details exemplify projects in which pattern, texture, color and surface qualities contribute to the character of the architecture. (www.rockpub.com)



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Home of the Month Selections

In March 2003, AIA Minnesota and the *Star Tribune* launched the Home of the Month program. The program is an annual selection of 12 Minnesota homes designed by AIA Minnesota architects. Each month, one of the 12 selected homes will be the subject of a feature article in the first Saturday Homes section in the *Star Tribune*. The first selection was published in May 2003.

On March 22, a selection panel chose the 12 homes: Mary Guzowski, associate professor, College of Architecture and Landscape Architecture, University of Minnesota, and an expert in environmental technology and sustainable design; Laura Hartman, architect and principal, Fernau and Hartman, Berkeley, California; and Robert DeBruin, AIA, chair, AIA Minnesota Public Awareness Committee. Linda Mack, architecture critic, *Star Tribune*, also contributed.

The 12 homes selected (in no specific order) are:

Mathie Residence

Tim Quigley, AIA
Quigley Architects, Minneapolis

Jones Farmstead

David Salmela, FAIA
Salmela Architect, Duluth

Private Downtown Loft

Thomas Meyer, AIA
Meyer, Scherer & Rockcastle, Ltd., Minneapolis

Portland Place

Rick Carter, AIA
LHB Engineers & Architects, Minneapolis

Nancekivell Residence

Michaela Mahady, AIA
SALA Architects, Minneapolis

Hoke Residence

Katherine Hillbrand, AIA
SALA Architects, Stillwater

4516 Ewing Avenue South

Ken Stone, AIA
Kodet Architectural Group, Ltd., Minneapolis

Bungalow

Mark Gunstad, AIA
Friedell Construction Co., St. Louis Park

Farmhouse

Ali Awad, AIA,
Awad & Koontz Architects
Builders Inc., Minneapolis

Peterson Residence

Tom Ellison, AIA
TEA₂ Architects, Minneapolis
(see *Architecture Minnesota*, May-June 2003)

St. Paul Lake Residence

Tom Ellison, AIA
TEA₂ Architects, Minneapolis

Gauthier Residence

Timothy Fuller, AIA
SALA Architects, Minneapolis

—Jennifer Gilhoi

INSIDER LINGO

By Gina Grensing

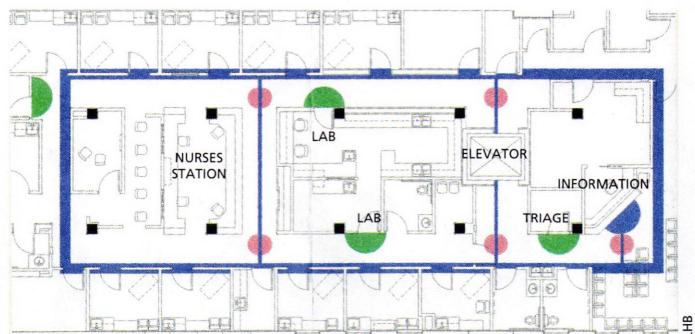
Wayfinding

Your palms are sweaty, your heart is pounding and you're late. To top it off, you're lost! Searching for clues, you navigate the unfamiliar and finally get back on track. You've just accomplished "wayfinding," a design strategy architects implement to guide people through a space.

First used in 1960 by architect Kevin Lynch in his book *The Image of the City*, the term "wayfinding" meant maps, street numbers and directional signs. Architects added the word to their vocabulary as a means to describe the art of spatial navigation and the tools needed to facilitate such navigation. Over time, wayfinding has come to include not only signage, but such architectural components as color, building layout and lighting.

For instance, colored walls and corridors with bright lighting guide people visually. Such visual signals as rooms with similar door knobs, hallways with similar moldings or the same carpet in designated areas, as well as such audible signals as ringing telephones in a reception area or piped-in music in a lobby can also help in the wayfinding process.

Wayfinding, in essence, is a multisensory aid for building users so they can quickly sense their interior environment and their location in it. Good wayfinding cues go a long way in helping people arrive at their appointment or destination without the anxiety of feeling lost.





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Minneapolis Merit Awards

The Minneapolis Chapter of AIA Minnesota held its second annual Merit Awards program in March. Out of 16 submissions, the jury selected three projects for Merit Awards and three projects for Honorable Mention. The Merit Awards program recognizes projects that tell a story of excellence, with submissions reflecting a variety of forces that shape a building. The projects, submitted by AIA Minneapolis members, were reviewed based on several criteria including: client/team satisfaction, technical innovation, environmental responsibility, budget/business success, community impact and architectural solution.

A panel of six judges reviewed the projects and made their selections: Missy Thompson, director, Fannie Mae Minnesota Partnership Office; Ann Forsyth, director, Design Center for American Urban Landscape, College of Architecture and Landscape Architecture, University of Minnesota; Tanya Bell, director, Acquisitions and Development, Wellington Management, Inc.; Charles Huntley, AIA, senior vice president, Northeast Bank; and Jeff Hazard, AIA, principal, Koch Hazard Baltzer Architecture Studios. —J. G.



1



2



3

MERIT AWARDS

1. Smith-Douglas-More House, Eden Prairie, Minnesota: MacDonald & Mack Architects, Ltd., Minneapolis, Minnesota.
2. Folland Residence & Luthier Studio, Waterford Township, Minnesota: Locus Architecture, Ltd., Minneapolis, Minnesota.
3. Minnetonka Center for the Arts, Wayzata, Minnesota: James Dayton Design, Ltd., Minneapolis, Minnesota.



4



5



6

HONORABLE MENTION

4. Crosswinds Arts and Science Middle School, Woodbury, Minnesota: Cunningham Group Architecture, P.A., Minneapolis, Minnesota.
5. Dodge Nature Preschool, West St. Paul, Minnesota: Barbour/LaDouceur Architects, P.A., Minneapolis, Minnesota.
6. Lake Harriet Restroom Restoration Project (a.k.a Spiff the Biffs), Minneapolis, Minnesota: Miller Dunwiddie Architects, Inc., Minneapolis, Minnesota.

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Heritage Preservation Awards

In May, St. Paul and Minneapolis announced the annual Heritage Preservation Awards, which recognize the projects, individuals and organizations that celebrate and enhance each city's historic character. The St. Paul Heritage Preservation Commission and the St. Paul Chapter of AIA Minnesota presented their winners on Monday, May 5, at the Clarence W. Wigington Pavilion on Harriet Island in St. Paul. Dale Mulfinger, FAIA, co-founder, SALA Architects, Minneapolis, and adjunct professor, College of Architecture and Landscape Architecture, University of Minnesota, delivered the keynote address, "Edwin Lundie: Drawings to Design."

The Minneapolis Heritage Preservation Commission and the Minneapolis Chapter of AIA Minnesota announced their winners on May 15, during the Preservation Awards Luncheon held at International Market Square, Minneapolis. Rick Carter, AIA, principal, LHB Engineers & Architects, Minneapolis, and president of the Minneapolis Chapter of AIA Minnesota, and Linda Messenger, chair, Minneapolis Heritage Preservation Commission, delivered the welcome addresses. Phillip Koski, AIA, Minneapolis Heritage Preservation Commissioner and architect with Hammel, Green and Abrahamson, Inc., Minneapolis, presented the awards.

ST. PAUL

Restoration/Rehabilitation Awards

- Stutzman Building (Cermak Rhodes Architects, Upper Swede Hollow Neighborhood Association, Flannery Construction)
- Schoch Building (VF Associates)
- St. Clements Episcopal Church (Richard Laffin Architects, Inc., St. Clements Episcopal Church, Architrave Design and Remodeling, Garlock-French Roofing)
- Cathedral of St. Paul (Miller Dunwiddie Architects, Inc., Cathedral of St. Paul, McGough Construction)
- St. Paul Central Library (Meyer, Scherer & Rockcastle, Ltd., MacDonald & Mack Architects, Ltd., TKDA, Inc., St. Paul Public Library, Oslund and Associates, CPMI, Inc.)
- Virginia Street Swedenborgian Church (Virginia Street Swedenborgian Church, Vintage Restoration)

New Construction Award

- RiverCentre Connection (Architectural Alliance, City of St. Paul, St. Paul Port Authority, St. Paul Convention and Visitors Bureau, Ramsey County, CNA Consulting Engineers, Cy-Con, Inc.)

Vote of Confidence Award

- Mounds Theater (Portage for Youth, Greg Cosimini, Robert Raddatz & Sons Construction)

Adaptive Reuse Award

- Drake Marble Building (Meyer, Scherer & Rockcastle, Ltd., Wellington Management, BKBM Engineers Inc., Stahl Construction)

Organization Award

- The Neighborhood Development Alliance (Neighborhood Development Alliance, BCB Construction, The St. Paul Foundation, Local Initiative Support Corporation)

MINNEAPOLIS

Adaptive Reuse Awards

- Fire Barn and Annex, Village Shops at St. Anthony Falls (Hunt Gregory Group, LLC, J. Buxell Architecture, Ltd., Stahl Construction Company, Associated Bank)
- Washburn Lofts (LHB+Madson, Brighton Development, Kraus Anderson Construction)
- 701 Washington Avenue North (Hammel, Green and Abrahamson, Inc., Miller Dunwiddie Architects, Inc., Sherman Group, Talaske Group, Lerch Bates, Diversified Construction)

"If At First You Don't Succeed..." Award

- Adath Jeshurun Synagogue Window Preservation (Etta Fay Orkin, Iric Nathanson, Norman Pink, Corrine Wegener, Minneapolis Institute of Arts, Evan Maurer, Minneapolis Institute of Arts, John Salisbury, Gaytee Stained Glass)

Restoration Awards

- Lake Harriet Restrooms (Miller Dunwiddie Architects, Inc., Minneapolis Park and Recreation Board, Preservation Alliance of Minnesota)
- William H. Lee Residence Porch (David Heide Design, LLC, Mike Lazaretti, Silver Bullet Design & Build)

Award for New Construction in a Historic District

- Heritage Landing (BKV Group, Inc., Hunt Gregory Group, LLC, J. Buxell Architecture Ltd., Bor-Son Construction, Stuart Companies, Hanuschuk Companies, Doody Mechanical, Gephart Electric)
- Stone Arch Lofts (LHB+Madson, Brighton Development, Kraus Anderson Construction)

Community Education Award

- Residential Rehabilitation of 1823 Park Avenue (Donna and Maurice Ellringer, Peter Eliason Contractor, Gesco Corporation)

Rehabilitation Award

- Pantages Theatre (Hammel, Green and Abrahamson, Inc., Minneapolis Community Development Agency, Schuler & Shook, Inc., A.T. Heinsbergen & Company, Penn-Co Construction, Inc.)

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By Bette Hammel

The architects at **Perkins & Will**, Minneapolis, who created the University of Minnesota's new 276,000-square-foot Molecular Cellular Biology Building designed an extensive facility that combines scientific-research laboratories and student classrooms. "Our main focus was to enhance the university's position as one of the nation's top research universities by designing correct, flexible and attractive spaces responsive to current research and teaching methods," explains Marianne O'Brien, project manager. To accomplish this goal, the design team met the needs of 70 top biologists, brought together from other parts of campus, with highly technical research labs (many requiring security), linear equipment rooms and lounges for interaction. Instructional classrooms and general support facilities are located on separate floors of the seven-story structure, which is linked on three sides with existing Academic Health Center buildings. The team was also careful to relate the design to such historic neighbors as Jackson Hall.

Imagine taking a thrill ride in a restaurant! In Galveston, Texas, the latest Rainforest Cafe, designed by **Cunningham Group**, Minneapolis, features a river adventure ride through waterfalls, rapids and a maze of animatronics all constructed within a volcanic-looking mountain. In designing this project with the owner, Landry's Restaurants, Inc., **David Solner, AIA**, principal, said they went beyond designing a rainforest dining experience and incorporated the new water ride to entertain the whole family. The Galveston Rainforest Cafe is a 32,000-square-foot restaurant with more than 6,000 square feet of retail.

During the Home Design Show at International Market Square, Minneapolis, this spring, residential architect **Hugh Newell Jacobsen, FAIA**, addressed the crowd. Based in Washington D.C., Jacobsen has won six AIA National Honor Awards and 110 other design awards. During his talk, the outspoken Modernist held up a child's sketch of a house. "This is what a house should look like," he said pointing to the peaked roof, "not a box." The homes Jacobsen designs are usually gleaming-white pavilions with gabled roofs. They're scattered throughout the world, with many located in Athens, Greece. He stressed the importance of site planning, saying, "The site tells you what to do." When renovating or adding to an existing house, he advised, designers shouldn't "overshadow the original architect."

Thanks to a successful public/private partnership, Rochester, Minnesota, is gaining a distinctive new art center. Now under construction, the modern facility—connected to the Mayo Civic Center—cantilevers over the Zumbro River. Designed by **Kara Hill, AIA**, designer, **Hammel, Green and Abrahamson, Inc.**, Minneapolis, the building is composed of a tower and wing linked to a three-story glass atrium and grand lobby. The tower, finished in copper, is the structural anchor for the cantilevered wing, which is clad in irregular zinc shingles. "We chose zinc for the dramatic way it creates a dappled shimmering effect," Hill says. The third floor features window seats in which art students can lounge or study. The glass atrium with café is the main public space. Meanwhile, **Joan Sorianno, AIA**, and **John Cook, AIA**, are designing a new art museum for Carleton College, Northfield, while groundbreaking for the pair's design for the Bigelow Chapel at United Theological Seminary in New Brighton happened at the end of April.

AIA Minnesota Gold Medalist **Edward A. Sovik, FAIA**, founder of **SMSQ Architects**, Northfield, recently accepted another award for designing approximately 400 church-related projects. The first Godfrey Diekmann Award, honoring the late St. John's University professor, came from the North American Academy of Liturgy. Sovik's award reads: "With critical eye and gentle hand, he has crafted spaces that call the assembled church to its task of God's work proclaimed."



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Fuji Ya Restaurant

Minneapolis

BY ROBERT ROSCOE

Before the 1960s, Minneapolis was a one-skyscraper town. By the end of that decade, it was a junior metropolis replete with several sky-high buildings, big-league sports teams (along with a Rose Bowl victory by the University of Minnesota's football team), innovative cultural places and other accoutrements that gave citizens a sense of living in a "Mini-Apple" competitive on the national scene. The answer to the question "Where shall we have dinner tonight?" was largely limited to variations on steak and potatoes, however, with "Far Eastern" or "Oriental" food available only in highly Americanized and budget-oriented versions. In 1967, Minneapolis vaulted into elite-level multicultural cuisine with the opening of Fuji Ya at the edge of downtown Minneapolis.

Located on South First Street in the milling district, Fuji Ya was built on the partially exposed limestone-and-brick ruins of the former Columbia Flour Mill and the Bassett Sawmill Engine House. The designers, Shinichi Okada and Newton Griffith, created an ascetic Modernist exterior that exquisitely reflected the simple and subtly detailed interior. Minimal planes in the form of sliding shoji screens demarcated open dining areas. Materials, as in the overhead latticework of exposed ceiling beams, were allowed to display their natural surfaces. Japanese design and Western Modernism were one.

Fuji Ya was more than the sum of its parts. Two Japanese symbols of good luck—waterfall and bridge—were provided by St. Anthony Falls, the Third Avenue Bridge and the Stone Arch Bridge. Accordingly, the designers included large windows to give diners superb views of the Mississippi River. Okada and Griffith also used the century-old mill foundations as a tableau for the new structure above, incorporating the craggy limestone walls into a lower-level teppanyaki room. The mill foundations' massive rough-hewn textures provided contrast and age, as well as support, to the new smooth walls of the wood-framed structure.

Reiko Weston created Fuji Ya. She was the daughter of former Rear Admiral Kaoru Umetani, whose fortunes faltered in occupied Japan after World War II. (Gen. Douglas MacArthur governed the country and forbade Japanese military personnel from employment.) The admiral saw his family heading for starvation, but when Norman Weston, serving U.S. forces in Japan as an Army Air Force pilot, asked for Reiko's hand in marriage, the admiral readily agreed.



BOB ROSCOE

The abandoned Fuji Ya, sited next to the Minneapolis river front, has a Modernist exterior that reflects the simple and subtly detailed interior of shoji screens and latticework ceiling beams.

After they arrived in the states, Norman pursued his career and Reiko began studies at the University of Minnesota. Her parents came to Minnesota shortly thereafter. According to Reiko's daughter, Carol Hanson, Reiko's parents decided to open a small restaurant to "give them something to do."

Fuji Ya opened in a basement on La Salle Avenue in 1959, Minneapolis's first Japanese restaurant. Reiko's mother was the cook; her father greeted customers and also served as janitor. Hanson said her grandfather took the cleanup role because of his humiliation at his former country's ignoble surrender in World War II, as he and his fellow military warriors had destroyed their emperor's deific statue by leading their nation to defeat.

Fuji Ya gained instant popularity, Reiko left her studies to help out and the 30-seat restaurant became too small to serve the growing clientele. Five years after the first restaurant's opening, Weston purchased land on South First Street and commissioned Okada and Newton to design the new facility. The restaurant opened three years later, with the family also opening a small Fuji Ya in an out-of-the-way place called Alley 29 in downtown St. Paul and a Fuji Ya on Cedar Avenue near the University of Minnesota's West Bank campus.

The river-front restaurant provided Minneapolis with its first out-of-the-midlands trend-setting cuisine. Food was prepared with

Continued on page 47

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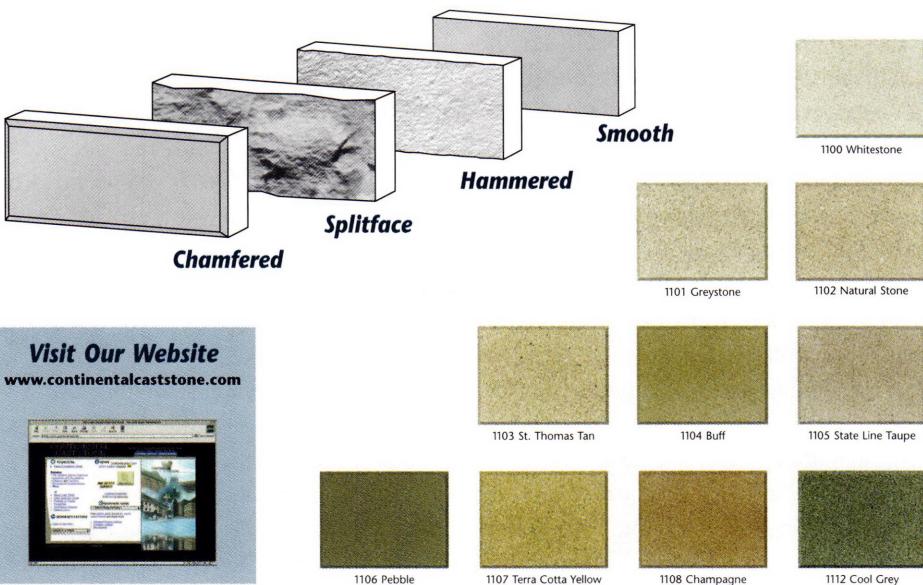


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Safety First

Architects explain why health and life-safety concerns are at the forefront of good restaurant design

BY CAMILLE LEFEVRE

After a series of nightclub disasters in February—fires at Chicago's E2 nightclub and at The Station in West Warwick, Rhode Island, among them—the need for owners to revisit two seemingly obvious design and mechanical aspects came to the fore: functional abundant sprinklers and unlocked accessible exits. The Fine Line Music Cafe in downtown Minneapolis, designed by KKE Architects, Inc., Minneapolis, had both, allowing patrons and staff to escape from that fire without any loss of life.

While those catastrophes increased awareness of safety issues among nightclub and restaurant owners, the public, and municipal health and fire departments alike, the architects interviewed for this article—all of whom design restaurants and cafés—don't point to any significant changes in their work.

"People are a little more sensitive to issues of egress and sprinklers now, yes," says Dave Solner, AIA, principal, Cunningham Group Architecture, P.A., Minneapolis. While designing a new restaurant at the Mall of America, Bubba Gump Shrimp, Solner adds that he's "noticed the health and fire departments in Bloomington are trying to be more on top of the sprinkler and egress issues. But that doesn't make my job more difficult. Code analysis always comes first."

Architects are licensed by the State of Minnesota to protect the health, safety and welfare of the public. Thus, their designs for restaurants and cafés incorporate government requirements for fire, health and safety codes right from the start. "Before getting into the design of a restaurant project, the first thing I do is meet with code officials," confirms Natina James, AIA, associate, KKE, who designed the new Punch Neapolitan Pizza in Eden Prairie.

The life-safety issues restaurant architects consider include: exit locations and the distance and path traveled to reach those exits; the number of occupants the restaurant can safely hold; the

size of the front-of-the-house and kitchen-area spaces; location and number of restrooms and such fixtures as plumbing, toilets and sinks; ventilation and sprinkler systems; drainage for kitchen sinks and work areas; a variety of food-sanitation issues; and flame-retardant and easily washable materials, particularly for use on ceilings. "We incorporate all of these things into a design before we start on aesthetic issues," James says.

"Health and life-safety requirements are part of our palette as architects. If you know the code well enough, you know how to let it work in your favor aesthetically."

Sometimes aspects of a project demand special attention. The authentic pizza oven for Punch required documentation from the Italian manufacturer on temperatures the oven reaches and how it exhausts fumes, James explains, which in turn determined ceiling and roofing material, and the location, sizing and type of ventilation systems. In addition, wood for the oven needs to be stored inside: a health department no-no. The solution? James expanded the entry vestibule to accommodate the wood storage; a design feature that's become an integral part of the restaurant.

After a fire at the MGM Grand in Las Vegas in 1980, the local municipality led the charge to have more stringent restrictions on materials used, Solner explains. When Cunningham Group designed the Rainforest Cafe in the MGM Grand in 1997, he continues, "we had to take all of the themed products—like the leafy ceiling and the giant fiberglass mushrooms in the Mushroom Bar—through testing laboratories to ensure their flame-retardant ratings met code before they were installed. When necessary, we'll also work with specialty vendors to fabricate flame-retardant elements or products, test those new products and get approvals."

Adding to the complicated predesign process is the fact that codes can differ substantially from state to state, and between municipalities within a state. "Local health departments can often interpret food-service safety and sanitation standards quite differently," says Nina Ebbighausen, AIA, project architect, Archi-

Continued on page 49

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Northern Exposure

Including operable windows in new buildings requires balancing environmental, energy and health-related concerns through building design and system integration

BY MARY GUZOWSKI

Despite the presence of natural forces in everyday life, we are becoming increasingly distanced from the world in which we live. Look around. How many buildings still have windows that open? With the average person in the United States spending more than 90 percent of his or her time indoors, it's important that our buildings keep us connected to each other, to the rhythms and ecology of place, to the cycles of the seasons.

There are health risks to being enclosed all day, as well. Early indoor air-quality (IAQ) studies from the United Kingdom found a direct correlation between Sick Building Syndrome (SBS) and mechanical ventilation. Others studies argue that tighter buildings and lower ventilation rates created in response to the energy crisis of the 1970s, combined with an increased use of synthetic materials containing volatile organic compounds (VOCs), exacerbate air-quality problems.

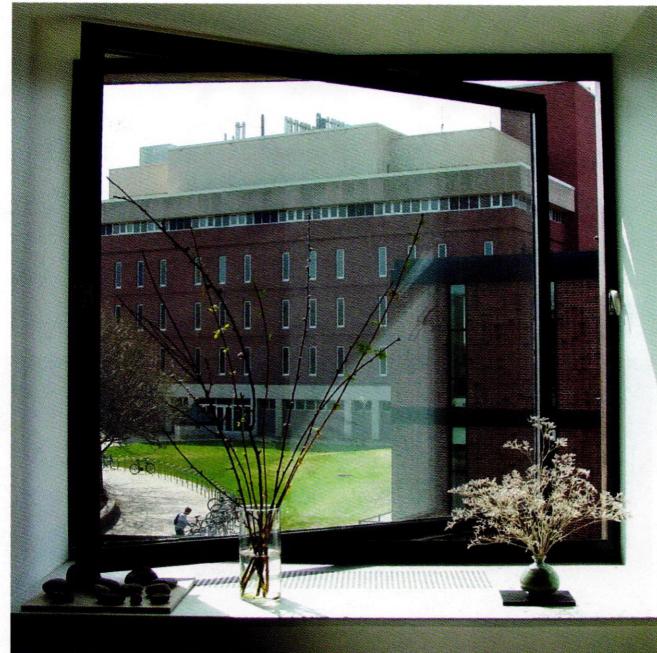
For these reasons, operable windows should be viewed not as a privilege, but as a right that ensures the physical and psychological well-being of building occupants. To some designers, engineers and building owners, this may seem unfeasible given today's complex set of environmental, energy and health-related concerns. Others would say it just doesn't matter and, perhaps more critically, it's simply too complicated and difficult to introduce operable windows into contemporary architecture.

Despite the many challenges of operable windows, several questions persist: Why does the desire for mechanical control of the interior environment render operable windows unfeasible? Do we sufficiently value human control and connection between interior and exterior environments? Are the economic and comfort arguments against operable windows sufficient? Finally, is it acceptable to shut our buildings to the world because operable windows introduce variability, complexity and additional costs to building design and operation?

The word "window" comes from the old Norse *vind* (wind) and *augh* (eye). Wind + eye captures the dual role of windows in our built environment. In contemporary buildings, fewer windows are designed to meet both purposes. Regardless of whether operable windows are intentionally used for light and air, the variability they introduce influences such ventilation-design issues as air quality, humidity control, ventilation rates, air distribution, and integration with HVAC and control systems.

There's no doubt that operable windows make ventilation more difficult to address. With many building types, operable windows don't provide sufficient ventilation to meet current building standards. Even residential construction is increasingly dependent on mechanical ventilation

Choosing operable windows means expanding design priorities to include efficiency, control and human connection with the natural environment.



MARY GUZOWSKI

Continued on page 50

THE BEST BUILDINGS ON EARTH ARE STILL BUILT BY HAND



More than a million bricks laid in a series of unique patterns, textures and colors make the Veterans Administration Health Care Facility in Detroit, Michigan, a striking example of masonry design by architects Smith, Hinchman & Grylls Associates. But masonry was chosen for more than its beauty and flexibility of design. Buildings built of masonry by skilled union craftworkers will outperform, outshine and outlast any others. Add to that the speed and efficiency of union masonry contractors, and you have a prescription for health care facilities that satisfies any schedule and budget. We're The International Masonry Institute, and we'd like to help you design and construct the best buildings on earth. Visit us on the World Wide Web at www.imiweb.org, or call us toll free at 1-800-IMI-0988 for design, technical and construction consultation.



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Value Line

BY BILL BEYER, FAIA

In 1929, the Illinois Society of Architects boldly set out to define the value of architectural services by publishing a series of educational brochures: "Each of these folders will set forth the major functions of an architect or tell of the specialized training, natural ability, integrity and other qualities of a recognized architect. They will stress the fact that an architect is entitled to a fee commensurate with the value of the service he renders."

Even then, concerns over the value of architectural services were old news. *American Architect and Building News* for September 23, 1876, noted: "Architecture, then, is not to be considered a lucrative profession. . . . Those who practise [sic] it must do so for the satisfaction they can find in doing it well, and be content with a moderate compensation in money."

On the money front these days, echoes of the burst dot-com bubble linger like traces of the Big Bang. The dollar value of publicly traded stocks is a few trillion short. Short-term market frenzy rules the day, swinging on quarterly corporate reports and the whiff of rumor, giving mere lip service to long-term performance. Meanwhile, the spurt of corporate shells in Bermuda suggests that tax avoidance is the growth industry for the new millennium.

Shareholder value, the mantra of the 1990s, has been undermined by an alarming series of frauds, measured in mind-boggling dollars. WorldCom decided to change its name in the wake of its \$11 billion accounting fraud. HealthSouth inflated profits by \$2.5 billion to prop up its stock price, if not its value. Merrill Lynch's stock value shrunk \$5 billion in a week after the New York attorney general filed suit alleging

conflicts of interest. And while admitting no wrongdoing, the firm agreed to pay an \$80 million fine for engineering Enron's sham transactions involving Nigerian energy barges.

Enron's web of deceit appears so complex and far-reaching that the total impact may be incalculable. But when its stock tanked, \$70 billion in "value" disappeared overnight. Once the seventh-largest U.S. corporation, Enron paid zero taxes in four out of five years while reporting revenues of more than \$100 billion for the year 2000 alone. In contrast, the 1997 U.S. Economic Census reports that the annual revenues for all architectural firms total about \$17 billion.

Enron's core business was betting on the price of energy while secretly fixing the game to favor the house. There was obviously money in that, but was there any real value? Architects design improvements to real property whose value not only lasts, but grows. It may not be as sexy as the blockbuster windfalls of an overhyped market, but in the long run, it must be more important.

Architects continue to conflate the social value of their services with the right to higher compensation. After a century of fighting the value battle, maybe we should know better. But the cost of design services remains a paltry 1.5 percent of the life-cycle cost of buildings.

When designing a human shelter is more lucrative than designing a tax shelter, when creating places for people is more important than manufacturing paper wealth and when long-term value gets more than lip service, we'll be making progress. And maybe a few more dollars to go with our professional satisfaction.

"And for years we've been complaining about the ignorance of the public—how little they understand about the need and the value of architectural service."

Pencil Points
December 1929



Mediterranean Modern

A ST. PAUL HOT SPOT BLENDS MIAMI NIGHTLIFE COOL AND NEW YORK CHIC

WITH FRENCH FLAIR *By Camille LeFevre*



Design team (clockwise from back left): David Witt, AIA, John Crosby, Damian Thomas, Assoc. AIA, Joseph Mayhew, AIA, Paula Starsteen.

David Fhima claims he could have “opened a hot-dog stand in L.A. and people would have lined up to come in.” The chef and restaurant entrepreneur, born in Morocco, learned his art in Paris and Geneva before working with and then establishing notable restaurants in Los Angeles. When he moved to Minneapolis, however, Fhima had to start over by “slowly introducing myself to the market.”

His overture was the Minneapolis Café. Now, after opening Fhima’s last year in the Lawson

Building in downtown St. Paul, he enjoys an establishment that reflects his eclectic background and sensibility. “With Fhima’s,” he says, “I’m starting to do my own thing.”

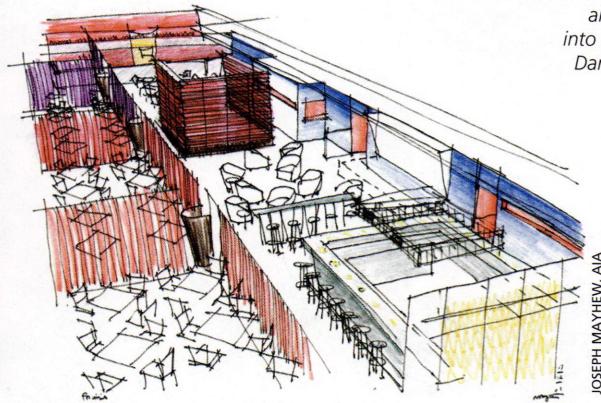
The design of the restaurant was essential to the restaurateur’s vision. Fhima approached Hammel, Green and Abrahamson, Inc., Minneapolis, recalls Joe Mayhew, AIA, project designer, with an “idea to create a Mediterranean cuisine that wasn’t at all traditional, but would combine Moroccan, Spanish, French and Ital-



DANA WHEELOCK



From the main entry (left), which is behind the wall of bottles that forms the back of the bar (left and above), Fhima's opens up into a spacious dining room with Danish-style seating and French tricolor accents.



JOSEPH MAYHEW, AIA

ian influences." In conjunction with this cuisine, Fhima wanted a dynamic space "that would introduce St. Paul to something it didn't have," Mayhew adds.

Fhima's vision included walls of wine bottles, the Moroccan tradition of dividing dining rooms with draperies, white tabletops but not white tablecloths, and a design that incorporated French tricolor blue, white and red in a modern way. At the same time, Fhima wanted "a space where people from all walks of life would

feel comfortable," he explains. "So if one table is having scrambled quail eggs with beluga caviar and another is having pizza with draft beer, people feel comfortable—not intimidated—sitting next to each other; like the restaurant has been designed for them."

On entering the 7,000-square-foot Fhima's, patrons walk through an intimate foyer, one wall of which is the back of a full-height glass wall of bottles; on the other side of this wall is the bar. On the street side of the restaurant, wait



stations constructed of dark walnut alternate with white silk draperies that define the four dining areas and can be closed for parties.

"I've always wanted to be in a restaurant with a group of 30 but not in a sterile banquet room," Fhima explains. "When you close up one section with the draperies, you have privacy while still experiencing the ambience of the restaurant."

A blue-painted wall runs the length of the restaurant's other side, unifying the space from the bar/lounge to the kitchen. In the middle of the restaurant is a private dining/wine-tasting room enclosed by three full-height glass walls of wine bottles. Held in place by a metal-filigree framework, the wine bottles look as if they're floating behind the glass.

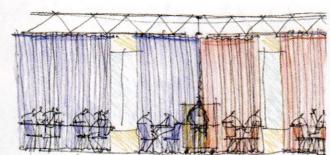
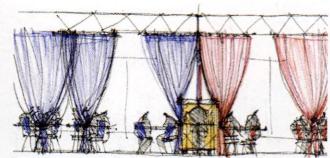
Colored lighting further defines function. Warm shades of red wash across the dining room and kitchen, while the bar, lounge and dance floor are bathed in a cool blue light. A red carpet in the dining area contrasts with the concrete floor in other areas. The design team had the ceiling painted a blue-black to conceal ductwork and fireproofing. Danish-style tables and chairs complete the design.

"If you take Miami nightlife and the New York dining scene and French food, Fhima's is what you have," Fhima explains. "It's the Mediterranean feel meets 2003."

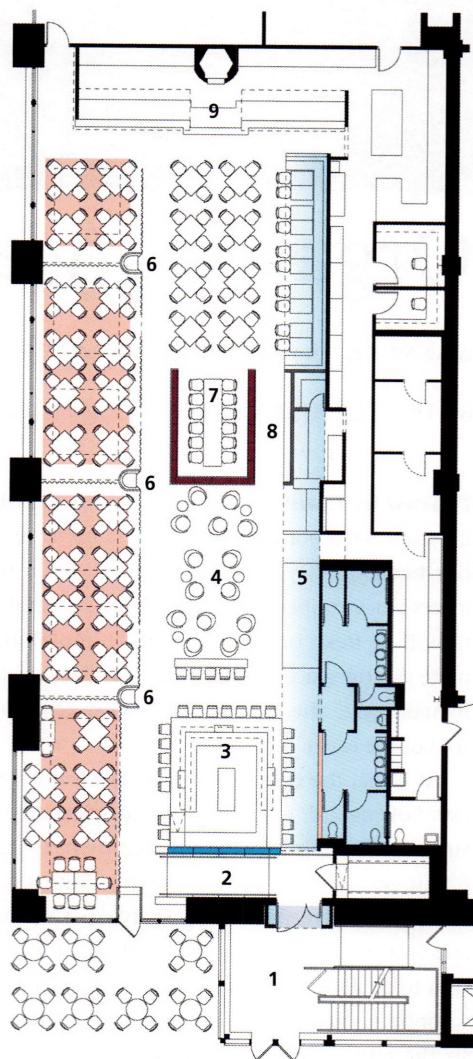
The restaurateur is so pleased with the St. Paul hot spot, in fact, that he's at work on another restaurant, Louis XII, set to open next year in Southdale, designed by HGA. "Imagine what Napoleon's house would be like if built in 2003," Fhima explains. "I'm also going back to my roots, mixing classic French cuisine with American flair using local organic ingredients."

Until then, Fhima's offers patrons "the ultimate choice of having a restaurant make you feel the way you want to feel," its owner says. "HGA did an incredible job of putting together this mix of fine dining, casual eating and a young hip nightclub."

Fhima's
St. Paul, Minnesota
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota



The private wine-tasting and dining room is enclosed on three sides by walls of wine bottles; a corridor divides this room from the cigar display (opposite). In the main dining room (left), white draperies allow servers to enclose areas of the restaurant for a semiprivate dining experience.



Plan

1. Building stair lobby
2. Entrance vestibule
3. Bar
4. Lounge/dance floor
5. Stage
6. Wait station
7. Wine room
8. Cigar display
9. Demonstration kitchen



JERRY SWANSON

Organic Style

A MINNEAPOLIS SPEEDBOAT FACTORY IS TRANSFORMED INTO AN INTIMATE BISTRO FEATURING ORGANIC FARE *By Barbara Knox*



Rolf Lokensgard, AIA.

After exposing the historic building's (opposite left) structural basics, the architect specified warm wood accents, a suspended soffit system and a soft earthy color palette for the elegant neighborhood restaurant (above and opposite right).

Praised by many local restaurant critics as the ultimate neighborhood bistro, Restaurant Alma has been quietly dazzling Twin Cities food lovers since it opened in 1999. With its combination of fresh organic food and simple intimate dining space, Restaurant Alma lives up to its namesake, the Italian phrase *alma del tierra*: soul of the earth.

At Alma, the creative team included not just Rolf Lokensgard, AIA, Rolf Lokensgard Architecture, St. Paul, but restaurant co-owners Jim Reininger and Alex Roberts. According to Lokensgard, the team set out to "make a simple space, a warm friendly space with great attention to detail"—a design concept similar in philosophy to the restaurateurs' plan for the food. In the end, Lokensgard notes, they "reduced, reused and recycled" virtually every element of

the old speedboat factory in which Restaurant Alma now resides.

The building, which fronts a busy stretch of University Avenue in southeast Minneapolis, dates back to 1905; the one-story addition that is now Restaurant Alma came in 1927. Lokensgard was already working on the renovation of the main building, which houses a Dunn Bros coffee house as well as a mix of artists and small-business tenants, when Reininger and Roberts decided to launch their new venture at that location.

"We both wanted a neighborhood restaurant versus a downtown spot," says Roberts, the chef. "We wanted that connection with the customers." Today, both men live within walking distance of their restaurant.

For his part, Lokensgard acknowledges that every rebuilding project "has a structural rhythm



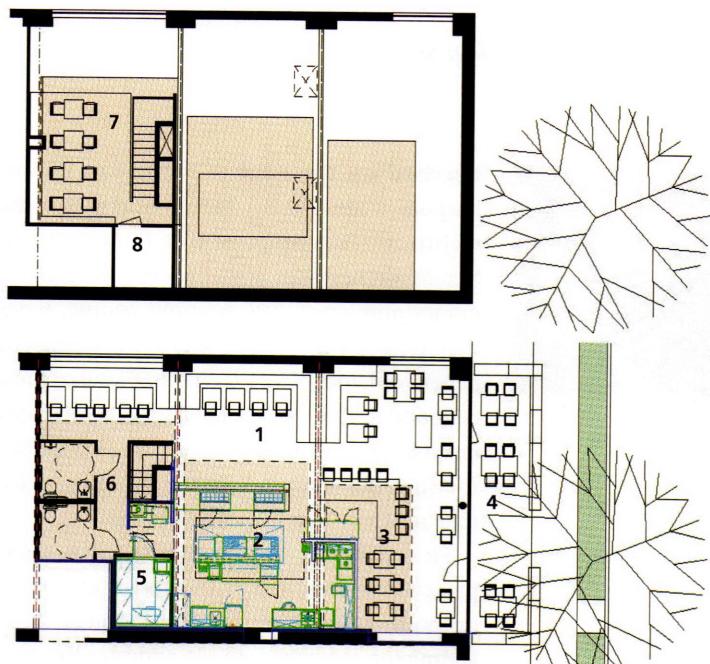
to it. We followed the building's rhythm of brick piers and steel beams, trying to be sensitive while organizing the space in a way that made sense." His plan for the 2,206-square-foot restaurant includes a wine bar, seating for 49, an open kitchen and a small mezzanine dining area.

Lokengard stripped the building down to its basics, which included brick bearing walls, steel beams, a wood-joist ceiling and concrete floors. A suspended soffit system helps define the various areas and brings the 16-foot-high ceiling down to a human scale of nine feet. A soft color palette of yellow and green on interior walls gently contrasts with the custom-made wood banquets and tables.

"We always wanted to leave the wood and brick and cement in place," says Reininger, who handles the wine list, baking and front-of-the-house duties. "Those raw materials reflect the spirit of the food and they have warm connotations." Lokengard agrees: "I think there's a relationship between the space and the food. Alex and Jim have the same passion for presenting food that architects have for designing buildings."

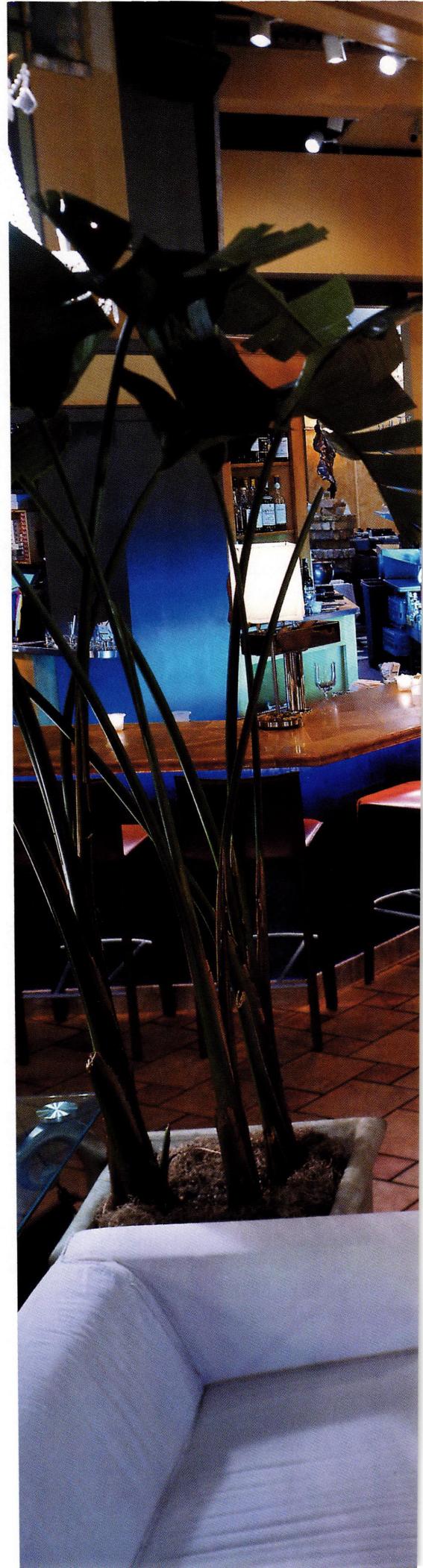
Recipient of a 1999 Heritage Preservation Award for adaptive reuse from the Minneapolis Heritage Preservation Commission and the Minneapolis Chapter of AIA Minnesota, Restaurant Alma has clearly found an audience appreciative of not just its fresh inventive fare, but of the intimate friendly space in which it is served.

Restaurant Alma
Minneapolis, Minnesota
Rolf Lokengard Architecture
St. Paul, Minnesota



Plan

1. Dining
2. Kitchen
3. Bar
4. Outdoor dining
5. Coolers
6. Restrooms
7. Dining mezzanine
8. Mechanicals



Park Place

HISTORY AND ELEGANCE, INGENUITY AND INFORMALITY BLEND IN

CAFÉ AND BAR LURCAT *By Linda Shapiro*



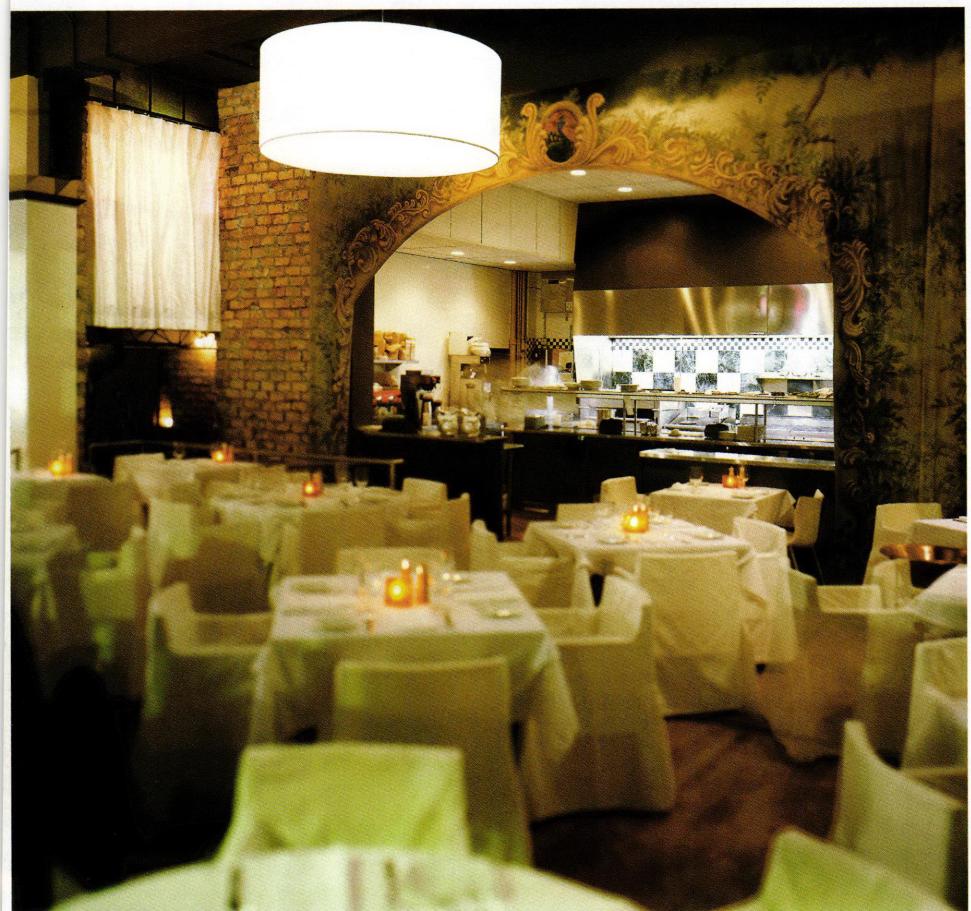
Design team (from left to right):
Michelle Piontek, AIA, Lance Bagge,
Richard D'Amico.

Sited on Loring Park in a historic building once home to the Loring Café (top), Lurcat capitalizes on the building's history with a mix of Old World, European and contemporary American flair (right).

Perched on the edge of Loring Park in Minneapolis, Café and Bar Lurcat embodies a rich architectural palimpsest of Old Europe and Neo-Moderne styles embellished with contemporary ambience. "We wanted people, when they walked in, to experience something completely different," says Richard D'Amico, president and CEO, D'Amico and Partners Inc., Minneapolis, who owns the restaurant. "Design sets the stage for dining. I want customers to feel they're not in Minneapolis anymore."

He sought out Michelle Piontek, AIA, senior project architect, KKE Architects Inc., Minneapolis, with whom he's collaborated on 16 D'Amico establishments. They began by siting Lurcat in a building that anchors the Harmon Place Historic District. Originally an automobile showroom at the turn of the 20th century (see *Endangered, Architecture Minnesota*, January–February 2000), the building most recently housed the popular Loring Bar and Café.





PARALLEL PRODUCTIONS

The main dining room (above) is a study in Modern formalism with its white tablecloths, lighting drums, chairs and plaster columns.

“Because of the building’s historic significance, there were specific requirements for anything we did to the exterior,” Piontek says. Exterior signage, lighting and awnings all needed approval from the Minneapolis Heritage Preservation Commission. Window air conditioners were removed so the windows could be restored to their original design.

The greatest challenges the design team faced, however, were on the interior. Cracked floor tiles were removed; a structurally unsound mezzanine floor was rebuilt; structurally faulty interior partitions were removed and structural beams added to support the brick walls. In addition, electrical and mechanical systems were brought up to code.

The 11,000-square-foot space, with its high ornate ceilings and full-height windows wrapping the perimeter of the building, “was so cluttered the volume of the space was lost,” Piontek explains. The design team opened up the interior, dividing it into three spacious areas.

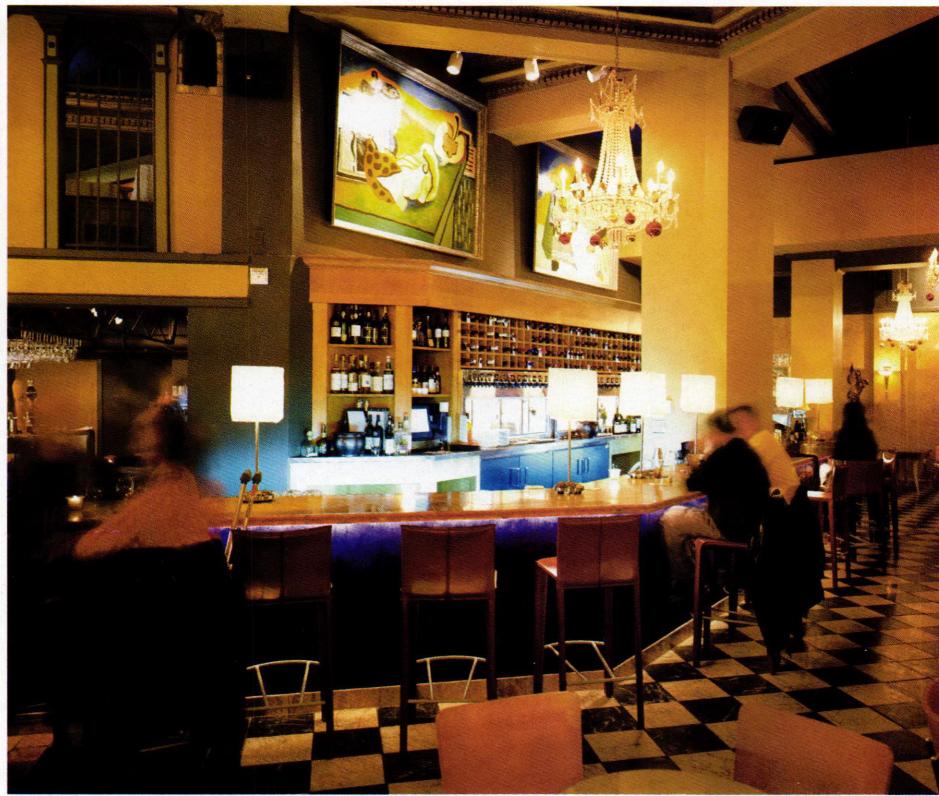
The bar, with its Italian-crystal chandeliers and faux-marble surfaces, is the showpiece. The design team selected a color palette of terra cotta, apricot and bright blue for the original plaster ceilings and decorative moldings, with help from Wayne Grimsrud, painter, Grimsrud Art and Design, Minneapolis. “Wayne has a good understanding of the style and level of design Richard requires on his projects and has worked with us for the last five years,” Piontek says.

Grimsrud was responsible for the finishes as well as for two large murals above the bar in the style of the French artist Jean Lurcat. The bar is finished with brilliant blue Venetian plaster: pulverized marble tinted and applied with a blade for texture, then hand waxed and burnished. “I wanted to reference both a watering hole and the Mediterranean Sea,” Grimsrud says.

The color theme is carried out in the Venetian-plaster wall surfaces, faux-marble wall panels and a parsons bar table with onyx stone top. The floors are a combination of cleaned and patched marble and ceramic tiles left over from the original Loring Caf\u00e9. Exposed-brick walls provide textural contrast to the burnished surfaces. Conversational furniture groupings mix small caf\u00e9 tables and straight-back chairs, curved couches and cocktail tables reminiscent of the 1950s, and white slip-covered couches and chairs in the style of architect Phillip Starck.

A corridor lined with reproductions of prints and posters from the 1920s and 30s leads to the private or overflow dining room, which features an intimate European caf\u00e9 atmosphere. White-fabric lighting drums of German design hang from the ceiling and contrast with colorful paintings. Crisp white tablecloths brush up against sleek Italian-leather chairs, whose saddle-brown color and lace-up backs add an American Western accent.

In the main dining area, designed as a cross between a provincial European inn and a formal dining room, white is the predominant color, with the lighting drums, tablecloths, place settings, chairs and Venetian-plaster columns also in white. Exposed brick and original wood floors add texture and warmth.



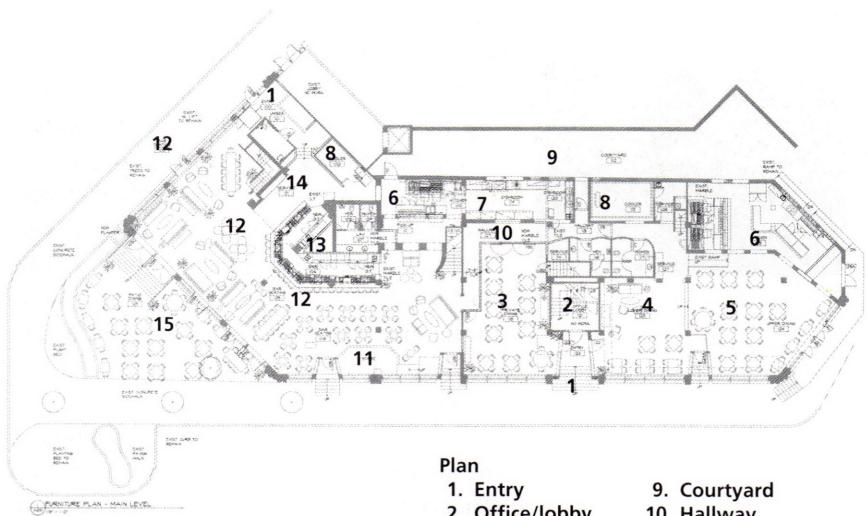
The food-preparation area—with its green and white tiles and copper accents—evokes an Italian country kitchen. The arch framing the kitchen features a reproduction of a tapestry from a Roman palazzo, which Grimsrud painted on raw, unbleached and unprimed Belgian linen. The simplicity and openness of the room complements the menu, which D'Amico describes as New American cuisine with funky, globally inspired flavors.

"One reason Lurcat is so successful is because it's a unified space separated into several components," Piontek explains. "The dining room has a distinctly different atmosphere than the bar, yet you can feel a strong link between the two. When entering one space from another, guests experience a feeling of surprise and intrigue."

With its deft juxtaposition of elegance, ingenuity and informality, the design of Café and Bar Lurcat allows for the interplay of elements and a rich confluence of cultural and historical references. "The challenge really was to create something that feels new and exciting, while respecting the historic aspects of the site," Piontek says. "The interior highlights the Old World architecture instead of covering it up or changing it. I think the final product just feels right."

Café and Bar Lurcat
Minneapolis, Minnesota
KKE Architects, Inc.
Minneapolis, Minnesota

The private or overflow dining room (above left) reflects a European café atmosphere with its brick walls, colorful art and white tablecloths. The bar (above right) is an eclectic mix of styles and colors.



Plan

1. Entry	9. Courtyard
2. Office/lobby	10. Hallway
3. Private dining	11. Stage
4. Lower dining	12. Bar seating
5. Upper dining	13. Bar
6. Kitchen	14. Service
7. Dish room	15. Patio dining
8. Cooler	



BRANDON MATHEWS

Sushi Wave

A NEW JAPANESE RESTAURANT IN MINNEAPOLIS INFUSES A WAREHOUSE-DISTRICT BUILDING WITH ASIAN AMBIENCE *By Barbara Knox*



Design team (from left to right): JoAnn Brus, Kevin Rush, AIA, Dan Cayemberg, Brandie Adams (Fusion Design), Bryan Ludwikoiski.

A sense of quiet motion pervades the spacious environs of Nami, downtown Minneapolis's newest Japanese restaurant. No surprise, since *nami* means wave in Japanese. Led by Kevin Rush, AIA, partner, Architectural Design Partners, P.A., Minneapolis, and Brandie Adams, interior designer, Fusion Design, Apple Valley, the design team expressed a wave theme throughout the space in a subtle manner, giving first-time restaurant owner Ji Choi the space she envisioned.

"At each step in the design process, Ji provided the inspiration for the design team," Rush says. "She wanted a careful blend of contemporary and traditional; a design that was informal yet elegant, and detailed with a stylish simplicity."

The restaurant fills the space once occupied by Minnesota Book Arts in the Warehouse District. The design team devised a T-shaped plan that provides bar/lounge, dining and sushi-bar areas. The bar/lounge and dining area to the left



TARA ENGEL

of the entrance allows patrons to people watch through restored windows facing First Avenue and Third Street. Straight from the entry, the sushi bar seats 17 people and a semiprivate dining area seats 30; the dining room to the right brings the total number of seats to 147.

The design team devised a curvilinear soffit system to define each area. In the bar/lounge and dining area the soffit (which also hides smoke-clearing equipment) wraps along the perimeter of the space. A similar curved-soffit treatment in the sushi bar lowers the ceiling to a more human scale. Above the soffits are exposed ductwork and sandblasted wood ceiling beams.

The building's classic warehouse features—rough-beamed ceilings, exposed brick and massive windows—set the stage for a few inventive design surprises. Just inside the entrance, for instance, a gently curving rock-wall partition, studded with black Mexican beach rocks, screens the main dining area from view. This entrance also features a fish sculpture, sculptural steel railings and a host stand created by local metal artist Suzanne Janse-Vreeling.

Since the owner wanted a clean neutral backdrop for such features, Adams proposed a light-green carpet with a subtle wave pattern. Similarly, the walls and soffits are painted a light green and are accented with gold-pattern wall covering. The combination of yellow brick, rough-hewn ceiling and new bamboo floors creates a warm comfortable setting that allows the food and the people to take center stage.

On weekends, a large crowd often gathers in Nami's spacious lounge, where the back bar—with dramatic backlit light fixtures illuminating colorful bottles—becomes the focal point. A row of decorative pendant lamps over both bars supplies accent lighting.

In the dining areas, curved-nickel monorail-lighting systems provide design drama above each group of tables. Custom metal sconces above the banquette dining seating and on the back wall of the sushi bar enhance the theme of handcrafted metal used throughout.

Open since April 2002, Nami draws a mixed crowd of downtown hipsters, businesspeople, Japanese-food aficionados and tourists. With its well-received menu and spacious digs, the restaurant appears to have found its niche. Says Choi, "I absolutely love it and I think it achieves and even exceeds our goals. It suits me very well. I'm just happy we had such a great team to pull it all together."

Nami

Minneapolis, Minnesota

Architectural Design Partners, P.A.

Minneapolis, Minnesota

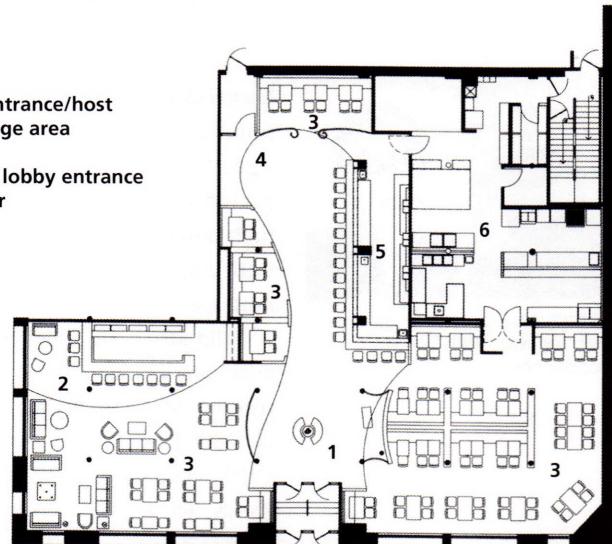


TARA ENGLE

Nami's *stylish simplicity*—as reflected in the black-rock partition (opposite top), semi-private dining booths (above) and welcoming sushi bar (opposite below)—provide understated contrast to the old warehouse's rough-beamed ceilings, columns and exposed brick.

Plan

1. Street entrance/host
2. Bar/lounge area
3. Dining
4. Building lobby entrance
5. Sushi bar
6. Kitchen





Project

Destination Dining

PERCHED AT THE EDGE OF LAKE SUPERIOR LIKE A SCANDINAVIAN FISHING VILLAGE, WILD RICE ENTICES LOCALS AND TRAVELERS WITH HIGH-STYLE DINING AND DESIGN *By Jane King Hession, Assoc. AIA*



Design team (from left to right):
David Salmela, FAIA, Souliyah
Keobounpheng.

Bayfield, Wisconsin, has always been a popular gateway to Lake Superior and the Apostle Islands. Few travelers, however, expected to find fine food, superior wine and high design in the small northern city. That is, until August of 2001, when Wild Rice Restaurant opened its doors.

Wild Rice is the latest in a series of Bayfield-area eateries owned and operated by philanthropist Mary Hulings Rice and her company FUNCO (Flamingos Up North, Inc.). By the late 1990s, Rice and her "front-of-the-house-guy" Randy, who goes by his first name only, were tired of running the seasonal Clubhouse restaurant on Madeline Island, accessible from the mainland only by boat or ferry. So she and her staff closed the Clubhouse and focused on devel-

oping a new restaurant on the mainland where first-rate food and wine could be enjoyed in a stunning architectural setting.

When Rice was introduced to David Salmela, FAIA, Salmela Architect, Duluth, by a mutual friend, she was immediately taken with his work. Salmela, however, hesitated. "I had never designed a restaurant and they had very high expectations," he recalls. But Rice's persistence—and the experience, commitment and professionalism of her team—convinced him to take the job.

Although his clients wanted to draw sophisticated diners to "big-city dining in a remote area," Salmela says, he felt the building should reference the rural farming and fishing traditions of northern Wisconsin, particularly via



PETER BASTIANELLI KERZE

the area's boathouses and fishing shacks. He specified a galvanized-metal standing-seam roof (a nod to the corrugated-metal roofing favored for fishing shacks); left the exterior of the dining room unfinished (in homage to the vernacular tradition of leaving siding unpainted); and had the exterior siding on the kitchen and service wing painted "almost black" (to mimic tarpaper sheds).

The "sequence of entry" leading from the parking lot to the restaurant, Salmela says, is akin to savoring a multicourse meal. A long wooden bridge over rocky terrain offers guests views of the progressive rise in roof-peak height of the building's four gables, as well as the falloff of the land as they walk toward the lake. Next a sod-roofed pergola angles off from the bridge to the restaurant entry. A colorful menagerie of

The restaurant's "sequence of entry" provides an architectural appetizer of pergola, pitched roofs, tree-sheltered walkways and white outdoor "un-chimneys" (above and top).



PETER BASTIANELLI KERZE

The dining room's narrow shape allows every table to enjoy a Lake Superior view (above) and is punctuated in the middle by a 16-foot-high cube for wine storage (above and opposite).

sculpted animals, including a giraffe, hippo and cow, graze the grassy roof; one of the many "wacky" elements Rice injected into the project.

The 106-acre Lake Superior site was spectacular but challenging, its rugged topography having been exaggerated over time by layers of rocky debris left over from railroad-construction blasting. Early in the process, Salmela brought in landscape-architecture firm Coen + Stumpf + Associates (now Coen + Partners), Minneapolis, for site analysis. As a result, he opted to build the restaurant dining room on a series of piers (the kitchen wing rests on a foundation) to minimize site disturbance, save costs and reduce the impact of foundation walls on the site.

The building, finished inside and out with horizontal one-by-four cedar siding, is organized into two long narrow pavilions. The first pavilion holds the lakeside lobby and dining room; in the second are the bar, private dining room and kitchen. The two are separated physically but connected visually by two "open voids" or glass-enclosed atria, not accessible from the restaurant but open to the landscape below. The atria function as light wells providing daylight to the kitchen, and as acoustical buffers between the quiet dining room and the noisy kitchen. "Sometimes in the winter they fill up with snow and are just plain cool," Salmela adds.

The long narrow shape of the dining room evolved because the team wanted every table to

have a Lake Superior view. The team placed five-foot-square windows, framed with oversized white-painted trim, after determining the optimal distance between tables—to avoid chair collisions. The dining room is full of understated elegance, with its white tablecloths, chrome-and-leather chairs and textured charcoal-gray carpet laid in a checkerboard pattern.

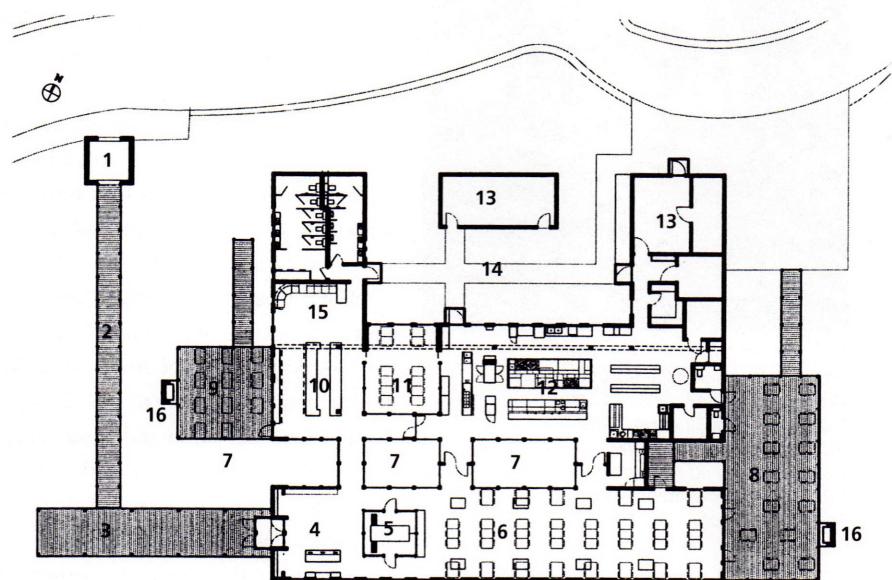
Small scattered clerestory windows, tabletop art glass by such notables as Dale Chihuly and paintings by Mary Rice enliven the space. Overhead, the expansive open-truss ceiling, punctuated by skylights, is painted vibrant red. "When you see red, you want to eat," Salmela explains. Tables are spot-lit with sets of low-voltage lights strung on 12 evenly spaced cables that run the width of the dining room, supporting the notion that here the food and the dining experience are art.

The restaurant's most eye-catching feature is a 16-foot-high, freestanding glass-and-aluminum "wine cube." The temperature-controlled structure holds approximately 2,700 of Wild Rice's 4,200-bottle inventory. The interior wine rack, built with redwood reclaimed from old wine casks, bears wine stains from a previous life and according to Wild Rice staff has "a wonderful lingering aroma."

The "un-chimneys" or flue-less fireplaces, located on the two outdoor decks, are another of Wild Rice's unique features. Although an open blaze in the tall stark-white outdoor fireplaces is a gratifying experience, Salmela says, the "memory of the fire" left in the black soot on the white walls is even more meaningful. "It's an abstract painting no artist could do as well," he says.

The restaurant consistently earns high marks with tourists and critics alike, but Salmela also hopes the architecture of Wild Rice resonates with the locals. The resemblance of the building to simple boathouses and fishing shacks instantly creates a "memory" of the experience of living in this beautiful part of the world, he says, adding, "It is important to me that this is a place in which local people can take pride."

Wild Rice Restaurant
Bayfield, Wisconsin
Salmela Architect
Duluth, Minnesota

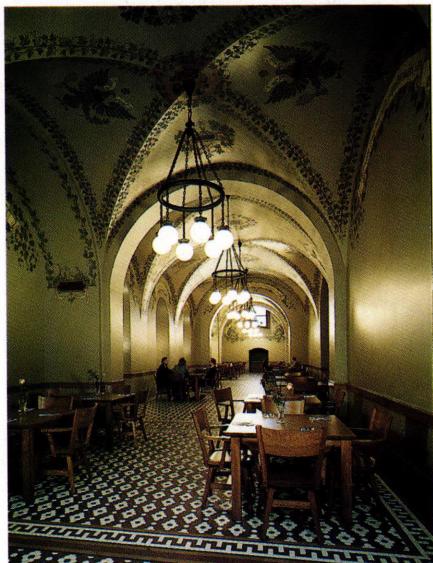


Plan

1. Drop off
2. Bridge walkway
3. Sod-roof canopy
4. Reception
5. Wine storage
6. Dining
7. Outside garden
8. Outside dining
9. Outside bar
10. Bar
11. Private dining
12. Kitchen
13. Storage
14. Service court
15. Lounge
16. Un-chimneys

EPICUREAN AT - L A R G E

For this *Star Tribune* critic, architectural ambience can influence a restaurant review as much as the cuisine *By Rick Nelson*



Nelson's top picks for restaurant architecture include the historic RathsKeller at the Minnesota State Capitol in St. Paul (above), Wild Rice in Bayfield, Wisconsin (opposite top) and Aquavit in the IDS Center in downtown Minneapolis (opposite below).

At a recent food journalists' conference in Las Vegas, restaurant critics participated in an informal poll. The query: When reviewing a restaurant, what issues come into play? While most agreed that food accounted for about half of the final outcome, critics varied widely on the remaining factors. Many placed a premium on value. Others emphasized service issues. Some weighed the wine list. For me, all of the above factored into the equation, but ambience topped my list.

In the dining-out world, good looks aren't the exclusive province of the plate: Good architecture is an integral component of the experience. What's the point of preparing entrees bearing the brilliant color and sensitive composition of a Mark Rothko painting if they're served in paint-by-numbers surroundings? In an industry with a 50 percent fail rate within the first two years, that's the kind of disconnect restaurant owners can do without.

Happily, in the nine years I've been writing on the subject, Minnesota restaurant design has progressed almost as fast as the availability of local, organically grown produce. Today, many savvy restaurateurs realize the smartest long-term investment they can make—after signing that hot chef to a long-term contract—is to commission an architect to develop a delicious-in-its-own-right setting.

Take Fhima's in St. Paul (see page 24), with its refreshing dash of "Sex and the City" insouciance courtesy of Hammel, Green and Abrahamson, Inc., Minneapolis. The restaurant's appeal lies in such eye-

catching elements as a showy wine-storage tower, diaphanous room-dividing curtains and theatrical lighting. The red-white-blue color palette underscores the menu's French-Mediterranean accent. Downtown St. Paul hasn't seen anything this hip since *Rent* had an extended Ordway run.

Up the hill is another St. Paul beauty, the RathsKeller at the Minnesota State Capitol. This cafeteria was a dingy embarrassment until its grandeur and whimsy were restored by Miller Dunwiddie Architects, Inc., Minneapolis. Not only did the firm recreate architect Cass Gilbert's original Germanic intentions, but it squeezed in a modern kitchen. The crowds followed. Now the RathsKeller sees more action than the House and Senate floors combined. Finally, the state's grandest building has a dining room worthy of its address.

A different but similarly satisfying example of historic preservation is Oddfellow's. In a falling-down fraternal meeting house in northeast Minneapolis, Perkins & Will, Minneapolis, skillfully buffed the building's exterior back to its 1891 luster, then outfitted its first floor with a handsome bistro. The contemporary additions—soothing pumpkin tones, clear-maple millwork and sleek Italian light fixtures—are a fine foil for the original 112-year-old pine floor and stamped-tin ceiling. Charming in the summer, Oddfellow's is a snug and soothing tonic for winter-addled Minnesotans.

A trip to Aquavit in the IDS Center in downtown Minneapolis always conjures images of Ingrid Bergman, her remote Scandinavian façade masking an inner fire.



PETER BASTIANELLI KERZIE

She's probably not what Architectural Alliance, Minneapolis, had in mind when the firm designed the Swedish-by-way-of-Manhattan restaurant, but it works for me. Gratitude also comes to mind; my sincere thanks to the firm for avoiding all the rose-maling and reindeer clichés in favor of subtle Nordic references: mellow finishes in indigenous maple and birch, furnishings by Alvar Aalto, chandeliers by Poul Henningsen and Orrefors glass aquavit vessels. Elegant but approachable, clean but not astringent, Aquavit confidently wears its good looks the way any self-respecting movie star should. (See *Architecture Minnesota*, July–August, 2000.)

Visually striking restaurants seem to be a specialty of Shea, Minneapolis, and its design team managed by Steve Haasl, AIA, principal. For Solera in downtown Minneapolis, Catalonia-crazy chefs/owners Tim McKee and Josh Thoma wanted a setting that reflected their passion for all things Barcelona, but nothing so literal that it would emit a stranger-in-a-strange-land vibe. The curvaceous sun-drenched result—enhanced by glittering tiles, eye-catching art glass and tactile metal screens—recalls the sensuous architecture of Antonio Gaudí without veering into caricature.

A few blocks away at Marketplace Cafe, fast food has never enjoyed such a glamorous package. The airy room, just off the lobby of the Target Plaza South tower, is a well-tuned assemblage of springtime colors, jazzy lighting and giant windows that maximize sidewalk

people watching. Although the client was the restaurant division of Marshall Field's (the faux-retro furniture looks as though it was plucked off the sales floor of the store's coolest home-furnishings department), the design team's work exudes the vitality of Target, the department store's go-getting corporate parent.

Dazzling new restaurant design isn't exclusive to the Twin Cities. Wild Rice, in Bayfield, Wisconsin (see page 36), created by David Salmela, FAIA, Duluth, is a subdued collection of simple wood-framed buildings. It reminds me of a summer camp, albeit one run by wealthy gourmet-conscious Quakers. Inside, my favorite space is the main dining room; a soaring churchlike volume punctuated by playful bursts of color and dramatic windows framing Lake Superior views. A close second is the kitchen. Unlike most gastro-

nomic enterprises, where food preparation is conducted behind closed doors, the stoves, ovens and workstations at Wild Rice are housed in a glass-enclosed pavilion visible from the dining room and bar.

Wild Rice is an oasis of big-city sophistication in one of the Midwest's most breathtaking natural settings. There is a scene-setting sense of arrival, as diners drive down a narrow winding road through a towering cathedral of pine and birch trees, walk over a pergola-covered bridge and across a wood-planked terrace—before even opening the front door. As the dining hours slowly and happily pass, you can't help realizing that Salmela's balance of country modesty and city luxury is a tailor-made canvas for chef Jim Webster's sumptuous fare. Wild Rice is Salmela's first restaurant commission. I'm hoping his next will be a little closer to home.



DON F. WONG

After rolling out a restaurant chain, architects maintain brand recognition while

Prototypes and Permutations

By Liz Wolf

Whether Alaskan lodge, cozy eclectic or industrial Tex Mex, the design a restaurant chain envisions for its identity is crucial for establishing and maintaining brand recognition. For architectural firms that design chain restaurants, the challenge is to create a prototype that will carry the client's theme from location to location. "The purpose of designing a prototype is to create an identifiable brand, so customers can develop reliable expectations and seek the concept out over others," explains Eric Peterson, AIA, principal, Architectural Alliance, Minneapolis.

Architectural Alliance designed the first Caribou Coffee in 1992 in Edina and has completed designs for about 200 of the coffee shops nationwide in airports, suburban strip malls, regional shopping centers and downtowns. "Caribou wanted

to create a brand to set it apart from mom-and-pop shops," Peterson explains. "From site to site, the chain wants to recapture the customer and create a buzz."

The word "prototype" can conjure up images of something static, unchanging. But architects say that definition couldn't be further from the truth. "A prototype is a guide, but in the process of building each one you come upon other ideas, which are incorporated into the evolving design," explains Kevin Rush, AIA, principal, Architectural Design Partners, P.A., Minneapolis. The firm has designed two prototypes for the St. Paul-based Sidney's.

"The prototype is not static," he continues. "Sidney's is always trying to respond to changes in consumer style. The client knows their business best. So I listen to the changes



DON F. WONG



The newest Caribou Coffee shops, in Minneapolis (above left) and Anoka (above right), feature a more refined cabin look than earlier prototypes, which had a full-blown Alaskan-lodge concept.

COURTESY ARCHITECTURAL ALLIANCE

managing the prototype's evolution to meet customer and client needs

they want to make, integrate the changes into drawings and ultimately into the finished building." In addition to client needs and customer demand, other factors contribute to subtle, or not-so-subtle, changes in a restaurant-chain prototype, including code regulations.

Municipalities throughout a state and between states have different building codes and design-approval processes. Some cities in Illinois, for example, require five times the amount of backroom storage as other cities in that state, explains Tim Guyette, AIA, project architect, Architectural Alliance. Some municipalities require restaurants to have a 40-gallon water heater instead of a 10-gallon one. Such requirements, Guyette adds, can change Caribou's 1,600-square-foot floor plan, primarily affecting the amount of seating.

Location can also alter a prototype. When siting a new restaurant in a vacated space in an established building, for example, changes may be necessary to accommodate existing HVAC systems or exit locations, says Jeffrey Rapp, AIA, vice president, Wilkus Architects, Eden Prairie. His firm has designed 60 locations for the Denver-based Chipotle Mexican Grill, including 19 in the Twin Cities. "There is a challenge to every project and there's constant evolution as you progress from one location's design to the next."

A prototype, then, has to allow for flexibility. "A prototype is designed as a loose-fitting shirt," explains Brian Johnson, AIA, president, Reprise Design, Inc., Minneapolis. Having designed 12 of the Bloomington-based Timber Lodge Steakhouses, Johnson says each design becomes very "site specific" ac-



This Chipotle, located in Target Plaza South on Nicollet Mall (above left and right), illustrates the restaurant's package of design elements, which includes corrugated metals, clear-stain wood finishes, concrete floors and exposed ductwork and suspended light fixtures.



DON F. WONG © 2003

"A prototype is a guide, but in the process of building each one you come

cording to the building's visibility and curb appeal. "Depending on where the traffic is, you may flip the building and move its more identifiable features toward the traffic."

Many clients worry, however, that the more their restaurant strays from its prototype, the more difficult it may be to maintain brand recognition. To establish continuity between restaurants, architects incorporate distinct features into each one.

"We have a package of design elements, originally created by Chipotle's internal corporate designers, that we use in every Chipotle," Rapp says. After establishing locations in Denver and Kansas City, the chain hired Wilkus in 1998 for its restaurants in Minnesota and Wisconsin. That package includes corrugated metals, clear-stain wood finishes, concrete floors, exposed ductwork and simple light fixtures for the 2,500- to 2,800-square-foot restaurants.

Thus a new Chipotle could be sited in a historic building where the space is stripped down and the beams exposed, or in the shell of a former retail store in a suburban mall. "When you're in the restaurant, you can tell it's a Chipotle because of the aesthetic," Rapp says. "Chipotle calls it industrial Tex Mex."

Similarly, Timber Lodge Steakhouse had started assembling a palette of design elements when it hired Reprise De-

sign in 1997. "The owners had a weaker prototype that was coming together and we designed it into something they wanted to repeat," Johnson explains. "The image of a warm cozy lodge was their foremost idea."

The chain now has two prototypes to meet the demands of different-sized markets in Minnesota and six other states: a 7,600-square-foot restaurant that seats 290 customers and an 8,600-square-foot restaurant that seats 360. Design elements for both restaurants include hand-peeled logs, a front porch, cedar shingles, dormers, brick and a pitched metal roof. The interiors feature oak floors, vaulted pine ceilings and antler chandeliers.

Still, with each new restaurant "there are always minor changes in the décor and lighting," Johnson says. "That's the fun thing about working with this client—they always push us to find new design elements to keep the restaurants fresh, especially when we're remodeling their older Timber Lodges in existing locations."

Two other chain restaurants, however, have experienced radical changes in architectural style since the original prototypes were unveiled. Caribou has gone through five prototypes since its inception in 1992, but hasn't lost any brand or name recognition. The original concept used bright colors



Design elements for such Timber Lodge Steakhouses as those located in Eau Claire, Wisconsin (above left) and Grand Chute, Wisconsin (above right) include peeled logs, cedar shingles and pitched metal roof on the exterior, and interiors with oak floors, vaulted pine ceilings and antler chandeliers.



COURTESY REPRISE DESIGN

upon other ideas, which are incorporated into the evolving design."

and featured large curved counters, plate-stone floors, green-granite countertops and cherry-wood chair rails.

In 1995, then-owners John and Kim Puckett traveled to Alaska, which forever changed Caribou's design. "They asked for modifications in Caribou's interior to reflect what they saw in Alaskan mountain lodges," Guyette says. The new concept used warm wood tones and Mission-style light fixtures. By 1997, however, Caribou had a full-blown Alaskan-lodge concept: metal roofs, stone fireplaces, rustic floor finishes and split-log siding.

Since 1999, the architects have refined the concept to a more finished cabin look with red-cedar paneling and decorative lantern lighting. In addition, Architectural Alliance remodels about 20 Caribou shops each year to bring them closer to the new design. Caribou has also implemented Architectural Alliance's new drive-thru prototype in Anoka and Ramsey.

Sidney's is another restaurant whose architectural style has changed through the years. The original owners, who hired Architectural Design Partners in 1996, subsequently closed all the restaurants outside Minnesota; new owners acquired the chain a year ago. Today there are six Sidney's in the Twin

Cities; Architectural Design Partners designed two, remodeled three and added a wine bar to another.

The first design had a rough-sawn cedar exterior and a knotty-pine interior. The Eagan restaurant, designed in 1998, is more contemporary with light-stained maple trim; tan, green, purple and teal accents; and a synthetic-plaster exterior that "doesn't look like a lodge at all," Rush says.

The recent 7,500-square-foot prototype in Vadnais Heights bears "the new owners' handprint," Rush says. Sidney's signature display cooking area now features stainless steel (rather than copper), the wood-burning oven is tile (instead of brick), the floor is acid-etched concrete (not Italian terracotta tile) and the drink station evolved into a full-service bar with a black polished-concrete countertop.

"The new owners felt that to make Sidney's even more successful, they wanted to make these changes to cater to their customers' needs," Rush says. Whether clients, customers, codes or location spur the evolution of restaurant-chain prototypes, architects agree: Keeping the design fresh and experimenting with new materials, while continually affirming brand identity, is the key to ongoing success in the highly competitive restaurant business.



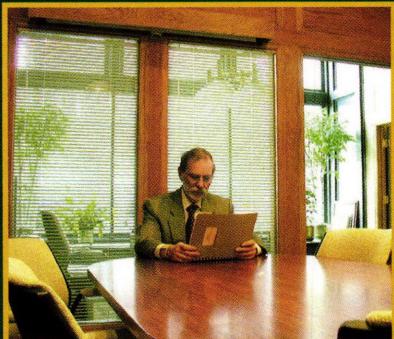
The newest Sidney's prototype (above), in Vadnais Heights, has an unadorned exterior and an interior that features stainless steel, a tiled wood-burning oven and an acid-etched concrete floor.



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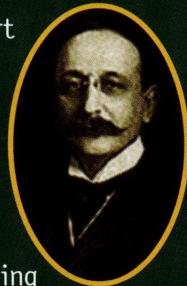
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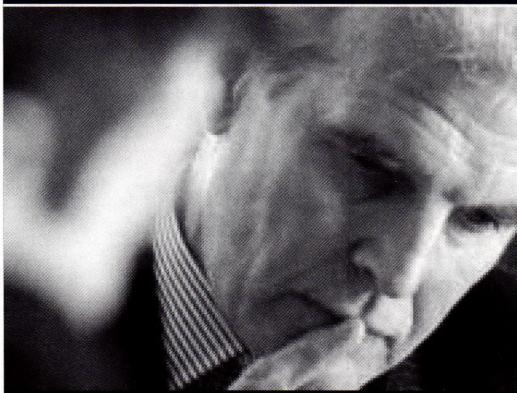


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Japanese expertise and served in a sublime architectural setting. Japanese immigrant waitresses, clad in kimonos, served patrons who sat at floor level on tatami mats around low tables. New Year's Eve was a unique occasion. Diners enjoyed tempura and sukiyaki while watching time-and-temperature readings on a large Northern States Power Company billboard across the river,

"Fuji Ya began the river-front revitalization in imagining the concept of serving commerce and history by creating new rising from the old, a concept now at the heart of the river-front renaissance."

which also featured NSP's neon-outlined logo mascot, Reddy Kilowatt. When the sign flashed 12:00, New Year's kisses were exchanged.

In the 1980s, other types of nouvelle cuisine took hold in the Twin Cities. Across the river, the Asian-themed Taiga in St. Anthony Main experienced a rise and decline that paralleled the brief life of St. Anthony Main itself. Meanwhile, Fuji Ya closed in 1990 after being purchased by the Minneapolis Park Board, which intended to raze the building to make way for river-front improvements. The construction of West River Parkway and Mill Ruins Park left the vacant building standing, but the Minneapolis Park Board has received proposals that involve demolishing the building and constructing condominium units on the stone foundations.

In the years since Fuji Ya opened, the area around it has experienced a remarkable re-

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naissance. Other mill buildings have been renovated into new uses, the Minneapolis Community Development Agency has a strategic land-use plan for the area, and the Park Board has masterfully recovered stone foundations of mill buildings and integrated the rebuilt headrace and tailrace channels into Mill Ruins Park. The Minnesota Historical Society's Mill City Museum, a new structure built within the shell of the fire-ravaged Washburn A Mill, is the centerpiece for an expansive civic infrastructure made up of economic, housing, recreational and cultural resources.

Fuji Ya began this revitalization in imagining the concept of serving commerce and history by creating new rising from the old, a concept now at the heart of the river-front renaissance. As such, it was one of several important contributors to downtown Minneapolis's transformation from a prairie-region, goods-and-services distributor to a city of cultural breadth and urbanity that could compete with America's top-tier cities.

Although the structure is located in the St. Anthony Falls Historic District, its status is listed as "non-contributing" as it was built well after the historic district's period of significance. There has been no hue and cry by preservationists to save this building.

Why? It's been overlooked. There hasn't been attention paid to it because of its non-contributing listing. In addition, historic preservation has been slow to place emphasis on outstanding examples of Modern architecture. In the case of Fuji Ya, its mild exterior is a handicap, as historic preservation usually considers exterior attributes a foremost condition of historic importance. Fuji Ya's magnificent interior is its principal feature.

But Charlene Roise, a Minneapolis historic-preservation consultant with expertise in architectural Modernism, argues that Fuji Ya's "inside-outside aesthetic," along with its east-west orientation, are examples of the designers' close attention to incorporating culture, site and aesthetics in one space. "It's so remarkable that a Japanese restaurant ended up here," she adds, "recognizing the beauty of place, with its orientation to vista." **AM**

practice

Continued from page 19

tectural Alliance, Minneapolis. "We simply acknowledge that the codes are part of our palette as architects."

"Health, safety and welfare requirements are integral to any project," she continues. "It's our job as architects, and our passion, to elevate those requirements when necessary, whether we're meeting the business priorities of clients or creating an image. We don't consider codes a limitation. If you know the code well enough, you know how to let it work in your favor aesthetically."

After code analysis defines design parameters, Solner explains, "the role of the architect is to work with the owner, or the owner's group, to understand their vision for the restaurant and how that vision fits into their business plan. It's our job to create a built environment that reflects their vision. After gaining an understanding of the code, we create conceptual sketches before we detail how such elements as the bar, walls, railings and ceilings are configured to fit within the overall concept."

"Once the concept is approved," he continues, "we work with mechanical and electrical engineers to orchestrate their involvement with the project from both the aesthetic and code standpoints. The engineering disciplines work with us to incorporate the appropriate mechanical systems and structural engineering necessary to support certain elements of the projects—from the fixtures hanging from the ceiling to heavy loads on the floor. We also coordinate with kitchen designers to focus on the layout of required equipment. It's our role as the team leader to organize and choreograph the essential engineers and designers to complete the client's vision."

James calls restaurant design a "layering" process. "Clients expect architects to be intimate with how their venue works—how the employees perform their roles and how that's tied to the expectations of the customer. At the same time, the owner has an image of the aesthetic environment they want to achieve and yet that design still has to meet the letter of the law—the codes—designed to protect the customer. The architect

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practice

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is the facilitator in helping the client achieve all of these things. It's a multilayered process to get the client's vision manifested on budget while meeting all health, safety and welfare issues."

Accomplishing that, Solner says, "is the magic of architecture." Adds Ebbighausen: "Health and life-safety concerns, economic concerns, long-term viability, functional ability, sustainability and social ramifications all come into play when we design. These are the passions of the architect." **AM**

technology

Continued from page 21

because of more tightly constructed buildings and subsequent IAQ and moisture issues. In addition, there are relatively few days that natural ventilation is a viable option in a cold climate. Yet is it possible in Minnesota to use a "hybrid" solution that combines mechanical and natural ventila-

tion during the cooling period? If so, how, when and where can this be done?

The question of operable windows is, in part, a question of values and priorities. To choose operable windows is to choose connection to the world. Non-operable windows are symptomatic of our deep loss of connection with nature. Many factors have led to this disconnect, from an increasingly market-driven world to an increased dependence on technology. As a result, we no longer expect or perhaps even want operable windows. But there isn't any reason why designers can't put operable windows in a building and maintain performance. The question is: How will building performance be affected by operable windows and how will the mechanical system compensate?

Building operators try to keep room temperatures within an agreed-upon specification; usually between 72 and 75°. Given this range, comfort can be a losing battle for operators and a frustration for occupants. This approach also puts heavy demand on the building and in many cases has led to a narrower definition of acceptable ranges of

comfort and a greater desire for mechanical control. Architects, engineers and building owners need to reconsider appropriate standards of comfort, as well as the related roles of occupant expectations and responsibility.

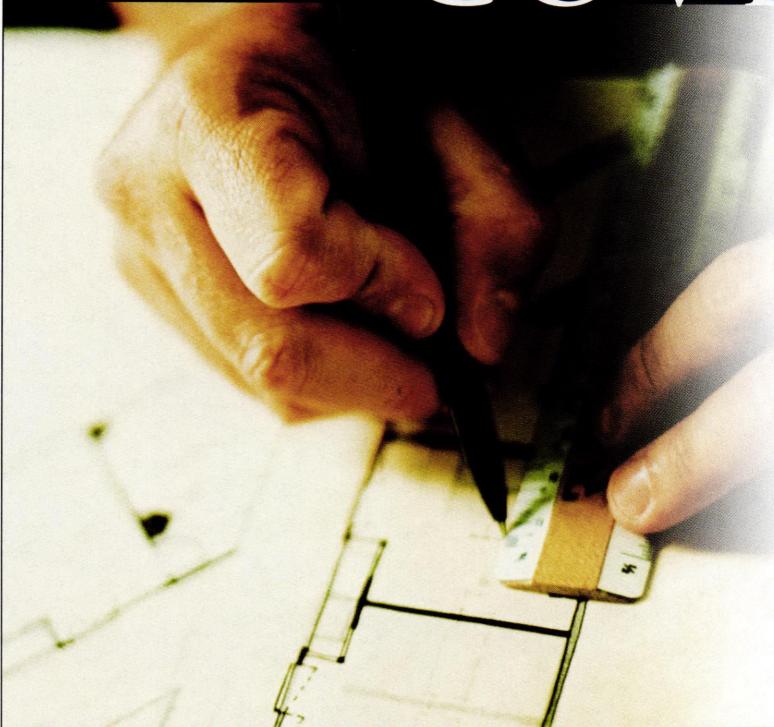
It's a mistake to assume that operable windows can't be reconciled with today's performance and comfort standards, and that they can be met through only mechanical means. For example, most people are willing to accept greater variability in light in exchange for a window view; research suggests that people do the same with ventilation and comfort—they'll compensate when there's variability.

At the same time, it's a myth that mechanical ventilation offers greater "control." Post-occupancy evaluations demonstrate that mechanical systems don't always work as planned; spaces are often overheated or underheated. Nonetheless, increased liability and problems with IAQ and moisture are taking designers, engineers and building owners toward exclusive use of mechanical ventilation. In many cases, air conditioning

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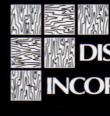
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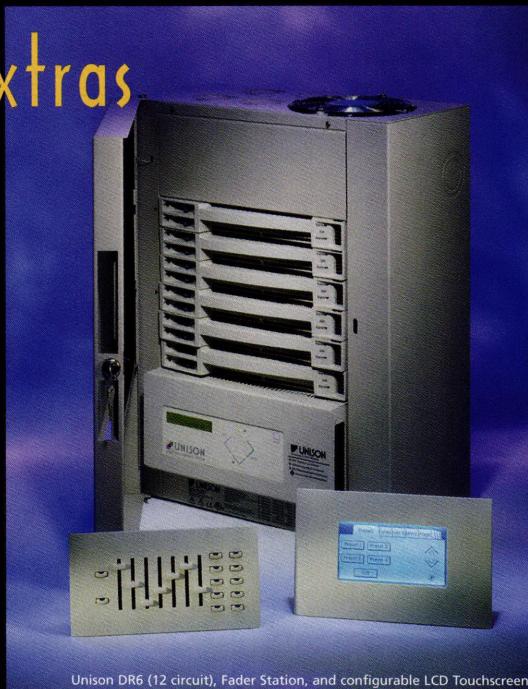
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technology

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remains running most of the year to alleviate moisture problems.

As a result, according to local engineers, the baseline for energy efficiency has gone up, meaning we're using more and more energy to solve the problems mechanically. They also say that natural ventilation could save 10 to 25 percent of fan energy, perhaps two to four percent of energy costs. Energy savings would be in proportion to the designer's and building operator's willingness to accept a greater range of temperature variation and control in a building.

Operable windows also provide indirect savings related to human factors and increased performance. While building owners can spend \$1 per square foot to operate the building, salary costs can reach \$200 per square foot. Even minuscule increases in performance can offset the additional first cost of operable windows. Finally, what are the hidden ecological costs and benefits of mechanical and natural ventilation? Non-operable windows may be

cheaper, but do they make sense in terms of larger ecological and human factors? Why design a building that can't operate without fossil fuels?

There are solutions to the challenges of operable windows, but they require both new and old approaches to design. Many historic warehouse buildings, courtyard offices, libraries and schools in Minnesota successfully integrate natural ventilation. While these buildings might not meet today's standards of comfort and energy efficiency, they still provide valuable lessons concerning building siting, form and window design. Also, natural ventilation doesn't have to come through windows; designers can also use venting strategies in walls, floors and/or roofs.

In addition, designers and engineers need to shift their thinking from ducts and fans to building design and systems integration. This approach to ventilation minimizes the mechanical system and shapes energy flow through the design of the building envelope. Stephen Carpenter, engineer with Enermodal Engineering Limited, Ontario, Canada, suggests that in office

buildings only 15 to 20 percent of windows need to be operable if properly designed and located.

The U.S. approach to mechanical-systems design combines heating and ventilation. In countries like the U.K., Switzerland and Germany, designers use displacement ventilation, which decouples heating and ventilation. This makes it easier to integrate passive cooling and heating without compromising comfort and air quality. The separation of the fresh-air supply from heating and cooling creates new opportunities for design thinking while optimizing IAQ and energy efficiency. This approach shifts the focus from mechanical systems to the design of the high-performance building shell.

At the same time, IAQ issues are often related to construction or maintenance, rather than mechanical system or design. Architects can minimize IAQ problems from the beginning by considering site and building design, avoiding toxins, using no- or low-VOC materials, implementing design strategies that eliminate moisture problems, looking at win-

Continued on page 55

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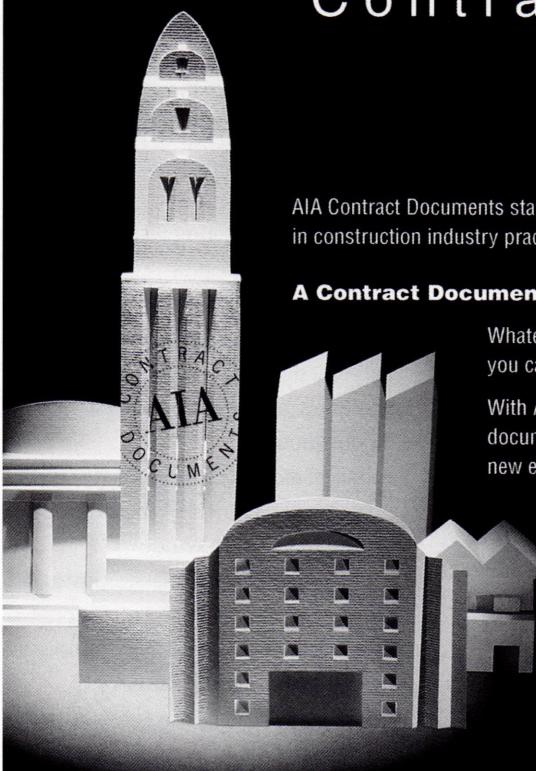
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Fhima's

Location: St. Paul, MN
 Client: David Fhima
 Architect: Hammel, Green and Abrahamson, Inc.
 Principal-in-charge: John Crosby
 Project lead designer: Joseph Mayhew, AIA
 Project manager: David Witt, AIA
 Project architect: Damian Thomas, Assoc. AIA
 Interior designer: Paula Storsteen (HGA)
 Graphic designer: Heather Camardello (HGA)
 Lighting designer: Chad Watters (HGA)
 Structural engineering: John Ellingson (HGA)
 Mechanical engineer: John Clark (HGA)
 Electrical engineer: Mark Benjamin (HGA)
 Additional project-team members: Roland Eidahl, Ceal Tennent, Rachel Thimjon (HGA)
 Contractor: Schreiber Mullaney Construction
 Electrical contractor: Donnelly Electric
 Mechanical contractor: CMS
 Kitchen consultant/contractor: US Food Service Contract Design
 Millwork: Heebink Architectural Woodwork
 Ornamental metal: National Steel Fabricators, Inc.
 Glass & glazing: White Bear Glass
 Drapery/upholstery fabricator: Simms
 Carpet: Prince Street
 Concrete finish: Sonneborn
 Painting: Heineman
 Photographer: Dana Wheelock

Restaurant Alma

Location: Minneapolis, MN
 Client: Jim Reininger, Alex Roberts
 Building owner: Steven and Liza Kiwus
 Architect: Rolf Lokensgard Architecture
 Principal-in-charge: Rolf Lokensgard, AIA
 Structural-engineering team: Larson Engineering of Minnesota
 Contractor: TrueLine Builders
 Photographer: Jerry Swanson

Café and Bar Lurcat

Location: Minneapolis, MN
 Client: D'Amico Catering Inc.
 Architect: KKE Architects, Inc.
 Principal-in-charge: Quintin Scott, AIA
 Project manager: Michelle Piontek, AIA
 Project lead designer: Richard D'Amico
 Project team: Michelle Piontek, Richard D'Amico, AIA, Lance Bagge
 Structural engineering: LHB Engineers & Architects
 Mechanical engineering: Thermex
 Electrical engineering: South Side Electric
 Lighting designer: Michelle Piontek, AIA, Richard D'Amico
 Interior design: Richard D'Amico
 Millwork/cabinetwork: Finnwood
 Flooring systems: KBF Tile
 Window systems: Harmon Glass
 Concrete work: Gulden Concrete and Masonry
 General contractor: Cirrus, Inc.
 Kitchen equipment: Strategic Equipment & Supply Corp.
 Photographer: Parallel Productions (John Barber and Tom Berthiume)

Nami

Location: Minneapolis, MN
 Client: Dae Myung Choi, Sung Soo Choi, Ji Young Choi
 Architect: Architectural Design Partners, P.A.
 Principal-in-charge: Kevin Rush, AIA
 Interior designer: Brandie Adams
 Project manager: Dan Cayemberg
 Project team: Kevin Rush, AIA, Brandie Adams, Dan Cayemberg, Bryan Ludwikoski, JoAnn Brus
 Lighting designer: Kevin Rush, AIA, Brandie Adams
 Foodservice equipment: Palm Brothers
 General contractor: Bob Timperley, Grand T Builders
 Banquette seating/builder: Jesus Rivera
 Cabinetry: B.C. Kitchens, Inc.
 Carpeting/bases/vinyl tile: Absolute Commercial Flooring
 Ceilings: T.C. Acoustics, Inc.
 Doors/hardware: Gardner Hardware
 Electrical: Mayer Electric Corp.

Fabrics/wall covering: Design Tex, Arc Com Fabrics

Fire protection: NASCO
 Furniture: BJORLING & GRANT; Ted Weinberg & Associates

Furniture installation: Paragon
 Hardwood floors: Steve Belrose Hardwood Floors

Heat/ventilation/air conditioning: Allan Mechanical

Lighting: Citilights; Lightcrafters
 Painting: Sunrise Painting & Wall coverings, Inc.

Plumbing: Budget Plumbing Corp.

Railings/host stand/sculpture: Suzanne Janse-Vreeling

Rock wall: Steve Belrose, Kent Swenson, Brad Hendrickson

Tile: Land of Lakes Tile Co.

Walls (demolition & construction): MacConnell, Inc.

Photographers: Brandon Mathews, Tara Engle

Wild Rice Restaurant

Location: Bayfield, WI
 Client: Mary Rice
 Architect: Salmela Architect
 Principal-in-charge: David D. Salmela, FAIA
 Project manager: Souliyah Keobounpheng
 Project team: David Salmela, FAIA, Souliyah Keobounpheng
 Structural-engineering team: Hurst & Henrichs LTD.
 Mechanical-engineering team: HVP Design & Lehman Associates
 Electrical-engineering team: Lang Associates
 Lighting designer: Salmela Architect
 Interior design: Salmela Architect
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 Landscape architect: Coen + Partners
 Cabinetwork: Peninsula Woodwork
 Window systems: H-Windows
 Concrete work: Wayne Nassi Construction
 Millwork: Wayne Nassi Construction
 Mechanical contractor: Davis Plumbing & Heating; One Guy Plumbing
 Electrical contractor: Tom Sarver Electrical
 Photographer: Peter Bastianelli Kerze

technology

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dow installation and detailing, and addressing maintenance and operations. Problems can't be solved through mechanical systems alone; issues also have to be addressed through design, materials, construction and operations.

Some designers argue that the successful integration of operable windows is feasible if we approach clients properly, look creatively at the design problem and accept a degree of

"Operable windows should be viewed not as a privilege, but as a right that ensures the physical and psychological well-being of building occupants."

unpredictability. Perhaps more important, incorporating operable windows means expanding design priorities from efficiency and control to include and value human connection with the natural environment. Despite the many challenges of operable windows, they still are simply the right thing to do.

*The author gratefully acknowledges the designers, engineers and researchers who so generously shared their expertise and time for interviews to discuss the opportunities and challenges of operable windows in a cold climate: John Carmody, director, Center for Sustainable Building Research, University of Minnesota; Marilou Chepke, interim director, Cold Climate Housing Program, University of Minnesota; Peter Herzog, engineer and partner, Herzog/Wheeler & Associates, St. Paul; Jim Keller, mechanical engineer and principal, Gausman & Moore, St. Paul; Tom McDougall, engineer, The Weidt Group, Minnetonka; Sarah Nettleton, AIA, principal, Sarah Nettleton Architects, Minneapolis; Jeff Scherer, FAIA, principal, Meyer, Scherer and Rockcastle, Ltd., Minneapolis; and Joel Schurke, principal, Factor 10, Minneapolis. **AM***

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When the Nankin Cafe closed in 1999, it was the oldest restaurant in Minneapolis, having conducted business during its 80 years in three separate downtown locations all within a half-block of one another. Taste, in both its sensory and cultural forms, began and ended the Nankin era.

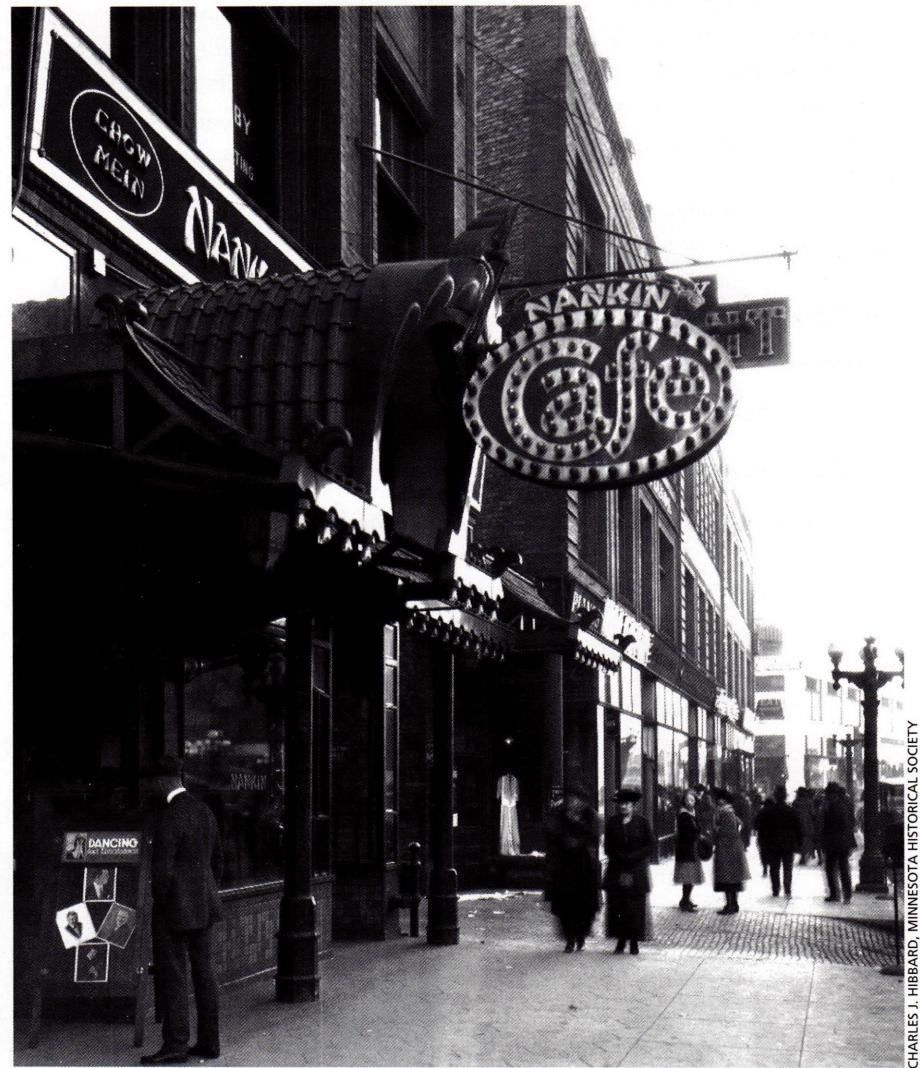
Chinese people began arriving in small numbers in Minnesota in the 1870s. Chinese envoy Li Hung Chang's 1896 visit to the United States piqued Americans' interest in Chinese food and opened the door for Chinese immigrants to launch their own restaurants. At the turn of the century, several such eateries existed in the Twin Cities, including Hui Xian Low in St. Paul and Shanghai Low and the Canton Restaurant in Minneapolis.

"Few of the early Chinese who operated restaurants were trained in the trade....The cooking tended to be homestyle at best, reflecting the owner's rural Cantonese origins. The food was not of high quality, nor was it imaginative," wrote Peter Kwong in his book *The New Chinatown* (Hill and Wang, 1996).

In this culinary climate Walter James opened the Nankin Cafe in 1919 at 15 South Seventh Street. (The photo dates from the following year.) The Twin Cities had only about 300 Chinese residents, so the cafe clearly had to attract European-American customers.

James filled the menu with such American-modified dishes as chop suey (literally "miscellaneous pieces" or leftovers), egg foo yung and chow mein. But to a clientele fed on midwestern cooking without much variety, these dishes seemed exotic and memorable. For years, in fact, the Nankin shipped its chow mein to customers all over the country. Today some former patrons of the restaurant, like lost pilgrims, persist in searching Twin Cities menus for a close replica of the Nankin's version of the dish.

From the start, the Nankin was elaborately decorated with fish tanks, colorful lanterns, mirrors, teak tables and other furnishings designed to transport customers across the ocean. Eating there was a cultural



Nankin Cafe, Minneapolis (1919-1999)

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event. Somewhat incongruously, the restaurant also eventually featured a dance floor and a house band, the Dick Long Orchestra.

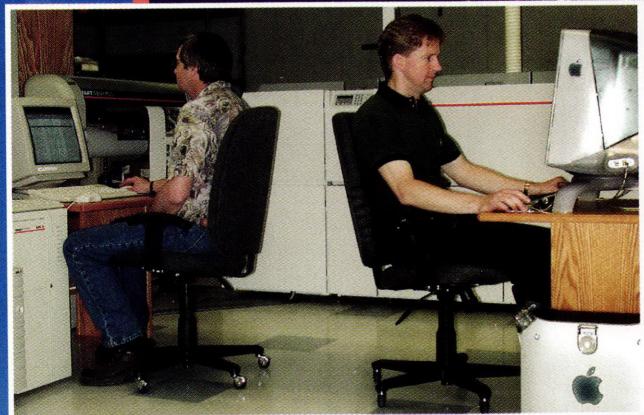
The Minneapolis Nankin was so successful that James opened another Nankin Cafe in Chicago in 1933. In 1949, he sold the Minneapolis restaurant to a group with financial connections to the Minneapolis Lakers basketball team and the Holiday on Ice entertainment business. Carl Chalfen was the most visible of those partners; years earlier he had promised his wife—on their wedding day—that he'd purchase the cafe. For the next 40 years, Chalfen greeted customers and joined them at the dining tables.

When the Nankin's building was razed in the late 1950s to clear space for the Dayton-Radisson parking ramp, the restaurant

moved directly across Seventh Street. The Nankin's tall sign, which used 700 feet of neon tubing, glowed tirelessly, but business began to slow during the 1980s, the result of competition from more imaginative and authentic Asian cuisine brought by new immigrants.

Another building demolition and a second relocation in 1981, to the City Center urban mall, failed to jump-start the business. Chalfen sold the Nankin to the Wu family in 1989. (City Center at first refused to allow the restaurant's old neon sign to mar the mall's exterior but later relented.) Plagued by such mishaps as renovation delays, a drug raid in 1997 that nabbed 19 customers and a rent dispute with the landlord, the restaurant at last closed. **Jack El-Hai**

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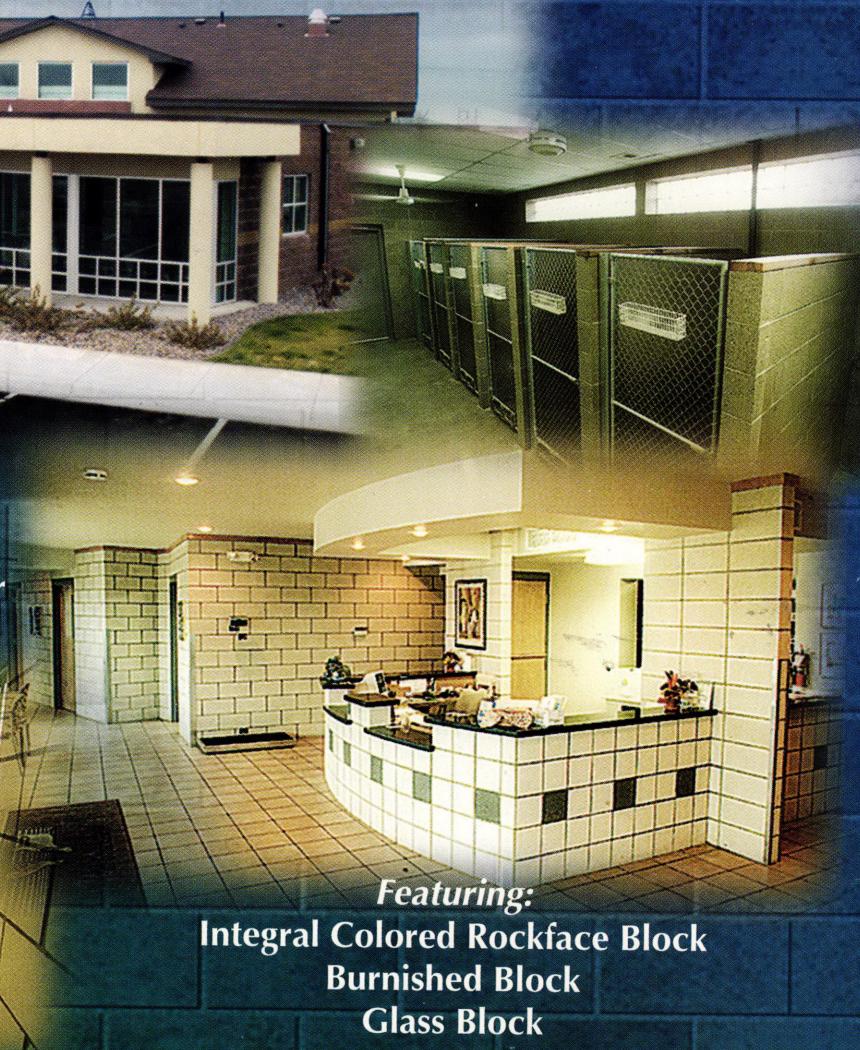


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